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THE SPEECH OF THE NORMAL CHILD

SARA M. STINCHFIELD

Iowa Child Welfare Research Station
University of Iowa

FROM about the ninth month onward to the end of the third year the child is making greater progress in the acquiring and perfecting of a technique of speech than at any other time in his existence. The quality of his environment and training in these early years is therefore of special significance to the investigator in the realm of speech development.

Near the end of the first year, while yet unable to interpret the meaning of many words, the infant understands their purport through his observation of the persons about him. He interprets certain phrases through his recognition of a few familiar words. Finding himself unable to formulate the words which he hears, he initiates a period of imitation which includes the reproduction of familiar sounds; sounds made by moving objects, animals or persons. From a chance utterance of sounds containing vowels and consonants, he endeavors to produce words through the repetition of syllables, in imitation of the multi-syllabic words of adults.

After monosyllables and a few words of one syllable have been acquired, we find children entering upon a babbling period which for a time seems to bear no resemblance to normal speech. This stage appears to be a further development of the imitative instinct for speech, when instead of imitating isolated words, the child is making his first attempts at conversation, reproducing the changes of pitch and inflection which he hears in adult discourse. His experience in the world has already taught him that language is the means by which human beings make themselves understood and secure a fulfillment of their wishes. Out of this chattering of

meaningless sounds there begins to emerge an enlarged vocabulary which is a considerable improvement upon early attempts.

The plasticity of the child during this period enables him to discard outgrown verbal attempts as he discovers his progress in control of the speech mechanism. As the child gains the knowledge that words rather than signs must be the instruments through which he may secure the satisfaction of his wants, he gropes for the spoken symbols which are to aid him in making his wishes known. The imitative instinct tends to breed in him an unconscious preference for the form of speech which is most frequently heard and oftenest repeated. The importance of a good speech model during this formative period is evident.

Between the fifth and sixth years, or by the time he enters school, his speech should have normally progressed to the extent that he has largely outgrown early infantile word concepts which lead to erroneous articulation. When infantile speech (baby-talk), or indistinct, poorly articulated speech persists into the fifth or sixth year, one may reasonably expect to find a speech impediment which is responsible for the delay. It may be that childhood illnesses have retarded his growth and speech development. Malocclusion of the teeth may have induced a slight lisp; the tonsils may be sufficiently enlarged to interfere with the emission of good oral tones; adenoid growths may be obstructing the naso-pharynx; the nostrils may be obstructed so that there is a lack of nasal resonance: Hypersensitiveness, which interferes with the ability to speak and taking the form of aphonia or mild hysteria, may be traceable to nervous derangement or exhaustion.

Persistence of infantile speech is frequently traceable to thumb sucking, constituting a definite speech defect due to an abnormal condition of one or more of the speech agents. It may have caused a very high arched palate to develop, and may have somewhat incapacitated the uvula, which is messuaged by the suction. In earliest childhood high palate formation due to this cause may be corrected, thru messuaging the roof of the mouth, but as the child grows older this becomes impossible. One must then resort to the artificial palate and considerable speech training, to improve speech.

A lisp should not normally persist in the child's speech into the fifth or sixth year. Its presence indicates a lax functioning of the articulatory organs, a general deficiency of the motor centers,

slovenly habits of speech, imitation of parent or companion, or malformation of the teeth, tongue, lips, or palate.

Negligent speech is generally the product of environment. Slovenly, inaccurate speech habits are as much the result of home training as are careless habits of dress, lack of system and general inefficiency. It is most difficult for the school, through its phonetic drill and training in English to counter-balance the effect of negligent speech such as the child constantly hears in the home or on the streets. Orthodontia may assist in overcoming a lisp, and medical attention will improve conditions traceable to enlarged tonsils or adenoids, but the most difficult task for the educator in the realm of speech defects, is to eliminate slight faults of negligent speech and inaccuracies in articulation which are so general as to be allowed to pass undetected and uncorrected in the school and home daily. Simple remedial voice defects are frequently neglected until habits of negligent speech are fixed, remaining throughout life.

Outside the emphasis placed upon phonetic drill in the first grade and kindergarten, practically nothing has been done to train the speaking voice of the average child in the early years of school life. While the child's ability to articulate correctly increases with each year up to seven, we often find that by the time he has reached the sixth grade he has acquired disregard for clear-cut distinct speech. Faulty, if not defective speech, is plainly evident to the careful observer, among children of the upper grades, long after infantile speech has been outgrown.

Between the ages of five and seven years the child is released from the home for the important period of school life. From forming and perfecting his vocabulary in imitation of the speech at home, he now turns to other models. He becomes conscious of differences between the speech of his home, his teacher and his playmates. In urban localities he must frequently adopt two vocabularies, one for the street, another for the home and school. If he is a child of foreign speaking or uneducated parents, he must add to these a third vocabulary for the home. Herein lies the source of many speech difficulties among American children of alien parentage. The child must think in more than one language, and the mental conflict, as he thinks in one language and speaks in another, offers a fruitful source for speech disturbances. When the surroundings are conducive to slovenly habits of speech, slang phrases and

abbreviated methods for the expression of ideas, it will take more than the casual circumstance of a good speech model to overcome the formation and persistence of careless, negligent speech.

There exists in this country no endowed institution for the correction of speech defects primarily, such schools as exist being under private ownership. Physicians and speech specialists deal with many cases of marked speech defect. In several cities there are departments of corrective speech in connection with the public school system. If established centers for corrective speech in the public schools might be modified into speech training classes for all children, emphasizing the essentials of distinct utterance, phonetics, proper use of the voice and hygiene of the vocal tract, a multitude of slight defects of speech might be eliminated at the outset, while cases of a pathological nature and others requiring special treatment could be selected and referred to the proper authority.

A speech investigation conducted through the Iowa Child Welfare Research Station among 113 children in the first six grades of the University Observation School, discovered the following defects among normal children between the ages of five and thirteen years, more than one type of speech defect being frequently found in a given case:

- Stuttering
- Lisping
- Cluttering
- Poor articulation
- Monotonous tones (the school-room voice)
- Indistinct speech
- Harshness (vocal defect)
- Nasality
- Neurotic disorder responsible for speech disturbance
- Slurring of syllables or word endings
- Marked mispronunciation
- Faulty respiration affecting speech
- Repetition of syllables (echolalia).

Among the most common types of omission and inaccuracy were:

- Initial, middle and final letters
- Dropping of syllables
- Poor nasal sounds
- Inaccurate prefixes and diphthongs
- Inaccurate vowel sounds
- Difficult consonant combinations
- Substitution of one letter for another.

The conclusions drawn from the investigation indicated that nearly seventy-five per cent were in need of speech training in enunciation of common sounds and for slight faults of negligent speech: thirty-nine per cent were found to be in need of dental or medical attention before speech training could be properly undertaken, and some thirteen per cent needed individual attention for speech difficulties arising from nervousness, sensitiveness, or fright.

From these a group was selected for speech training, these studies being undertaken to trace the correlation between the physical status and the speech defect, and to eliminate existing defects through speech training and remedial treatment.

The speech of the normal child should be based upon habits of clear-cut, distinct articulation. He should have musical, resonant tones, well rounded vowels, proper attack upon the initial letter, and completed consonantal endings. He should have sufficient drill upon difficult consonant combinations such as sk, scr, spr, str, sch, ks, ecs, sl, squ, pr, pl, mpt, tle, dle, ble, tch, thr, ch, sh, zh, and sw, that habitual clearness and ease in enunciation may be acquired. Careless, negligent speech is not merely selfish, but unsocial, defeating its own end. Speech is the effort on the part of an individual to make himself understood *by someone else*. Standard speech, then, must effect the best result with the minimum effort. It must accomplish the ultimate aim of speech through the immediate and perfect adjustment of the speech mechanism in vocal expression. Speech may claim to be standard, when it is a "faithful phonetic image of thought." The best speech is a result of training, rather than of heredity or accident.

LEFT-HANDEDNESS AND STAMMERING

By ERNEST TOMPKINS, M.E.

LET us consider the popular belief that discouragement of left-handedness causes stammering.

The foundation of the belief may be represented diagrammatically. Draw a straight line. Call one end "Speech," the other "Naturally preferential hand" and the middle "Speech motor center."

Speech	Speech motor center	Naturally preferential hand
o	o	o

Experience shows that an injury involving the speech motor center causes aphasia and frequently paralyzes the preferential hand and arm. Notice that the disturbance is central; and that the peripheral results are aphasia—not stammering—and disability of the preferential hand.

Now consider, in connection with the diagram, the conclusions which are drawn from this general experience by the popular scientists* who tell us that discouragement of the preferential use of the left hand causes stammering. They violate the observed facts in many ways. They locate the disturbance at the preferential hand; the disturbance is really not a disturbance but a curtailed education; they allege that this curtailed education of the hand transmits an injury to the brain (inward, not outward as before); and they claim that the effect on the speech of this alleged mental injury is stammering instead of aphasia. If these scientists had said that an injury comparable to paralysis to the preferential hand caused a mental disturbance which produced aphasia their statement would have been sufficiently questionable. Does injury to the hand result in cerebral injury? Hands are cut and crushed and burned and otherwise injured in innumerable ways. If cerebral injury has resulted why have not these scientists cited that injury? But if injury did result and if it affected the speech center, why is the effect on the speech claimed to be other than the effect which results from injury to the speech center? Aphasia—not stammering—results from such injury. But we have to consider the still more questionable, the unbelievable, allegation that an unconventional use (not an injury) of the preferential hand causes stammering.

* Popular Science Monthly, Dec. 1918, p. 22; also other numbers.

Those who claim that discouragement of left-handedness causes stammering would give us to understand that dire results occur to the hand whose ambitions are curbed; but such is not the case. What we call "handedness" is, in its present aspect—if not its past—only the specialization which efficiency necessitates. Both hands are used, used extensively and used skilfully. I am using the typewriter. Is the left hand any less skilful than the right? My daughter is playing the piano. Is her left hand any less skilful than her right? Certainly not. But for certain operations which necessitate the use of only one hand it is customary and efficient not to train the other. Either hand could be trained, as anyone knows who has really tried to train the hand which is not naturally preferred. When I broke my right arm I trained my left hand to write, and in much shorter time than had been necessary to train my right hand I was able to write substantially as well with the left as with the right. The bank never questioned my left-hand signature. For a time I kept both hands in practice; for I was keeping books and I found it very convenient to use both hands when posting entries, copying the entry with one hand and writing the reference page next to the original entry with the other. I found in accounting other uses for the ability to write with both hands; but since I gave up accounting, and especially since I took to the use of the typewriter I seldom write with the left hand. Now who will claim seriously that when I snubbed my right hand by educating the left to do what had formerly been the preferential work of the right I injured my brain?

That superiority of education of one hand over the other, regardless of preference, is not injurious ought to be sufficiently evident from consideration of the difference of manual education in different individuals. One person is trained, say, to be an engraver. Another is trained to be a hod carrier. Is the hod carrier's brain adversely affected because his hands lack the training which has been given to the engraver's? Certainly not. His brain is not developed to the extent to which further manual education would develop it. But to say that his brain is injured because his hands are not educated to a certain high standard is ridiculous.

When the fallacy of this dextro-sinistrality theory is exposed its proponents resort to facts which are alleged to prove it. They say that a naturally left-handed boy was made to use his right hand and developed stammering. Then he was allowed to revert to the

preferential use of the left hand and the stammering disappeared. One observer solemnly avers that the stammering was repeatedly reproduced and then corrected by reversals of the subjects "handedness"! Let us examine this testimony.

J. E. Wallace Wallin, in his "Census of Speech Defectives Among 89,057 Public-School Pupils" says, "The above figures show that the vast majority of our left-handed pupils who had been taught to write with the right hand had not developed any speech defects." Also, "But even thus, the data do not prove that the 9.5 of dextro-sinistral stutters developed stuttering because they had been taught to write with the right hand. As a matter of fact many of them stuttered before they had been taught to write at all." This trite observation calls to mind the fact that when most advocates of the dextro-sinistrality theory find a stammerer who is left-handed they immediately cite him as a proof of their theory, ignoring all known causes of stammering and the fact that most stammering develops before the age of schooling.

Scripture, Glogau and DeBra, altho believers in the theory, approach it with much more than the customary regard for the facts. Their observational summary is reliable (*Laryngoscope*, Mar., 1917, Vol. XXVII, No. 3) "The evidence that training the right hand of the left-handed child produces a speech defect must be more or less inconclusive for there will always be an abundance of negative cases. But the fact is before us that many times the speech defect appears simultaneously with the correction of the left hand at a time when the child's speech has become well established, and there is some evidence to show that the defect disappears with the return to use of the left hand. . . . we have not found that where a return to the use of the left hand occurred the difficulty disappeared."

Before we consider these conclusions, let us show that the standard—the appearance and disappearance of the stammering—is most unreliable. The chief characteristic of the disorder is intermittence: "now you see it and now you do not see it." Under certain circumstances a stammerer may be perfectly fluent (no qualification of the "perfectly") whereas under other circumstances he may be almost mute. These circumstances always involve the stammerer's own idea of his ability. If he is perfectly confident he is fluent: if he is fearful he is the reverse. The confidence and the fear are both subject to suggestion. The observer already noted

who stated that he caused and cured stammering repeatedly in one subject by reversal of "handedness" may have been honest, altho mistaken; for the mere suggestion of speech ability or disability to a stammerer will produce the ability or disability, provided the suggestion is believed. Suggestion, from hypnotism to its feeble forms, is frequently used to produce the temporary disappearance which passes as cure. The stammerer himself is often deceived by this intermittence, as witness his testimonials of cure printed by several different cures. How then can others pronounce him better or worse? especially others whose desires in the matter have such a marked influence on their observation? They can not reliably decide. In short, the intermittence of the disorder is so deceptive that in the present state of sincerity of society there is no safeguard against deception. Therefore, any deduction based on the alleged disappearance of stammering, instead of being strengthened thereby is really made questionable.

Now let us return to a consideration of the conclusions of Scripture, Glogau and DeBra: ". . . there will always be an abundance of negative cases." Certainly, for, as Wallin says, ". . . the vast majority of our left-handed pupils who had been taught to write with the right hand had not developed any speech defects." In short, the vast majority of cases are against the theory.

Again, ". . . many times the speech defect appears simultaneously with the correction of the left hand at a time when the child's speech has become well established. . . ." Bear in mind that these "many times" are comparatively very few times, and can not be taken as a criterion, for the vast majority of the cases is negative. Note also that the "appearance"—not the actual occurrence is coincident. That coincidence contributes nothing to the support of the theory. Correction of left-handedness generally begins at school entrance; and stammering is much in evidence then, for the inhuman school treatment of the stammering child develops and intensifies his difficulty. Neither does the fact that "the child's speech has become well established" before the occurrence of the stammering contribute to the support of the theory, because it is impossible for stammering to occur until automatic speech is established. Those who want authority for that are respectfully referred to the most excellent authority, Dr. Albert Liebmann,¹

¹ (Die psychische Behandlung von Sprachstörungen, p. 57).

who says that stammering is interference with automatic speech. Interference with the non-existent is impossible, therefore automatic speech must precede stammering.

Since these authorities who believe in the theory do not find that stammering disappears with a return to the left hand, we have only to consider the fact that in a very small minority of cases stammering and enforced reversal of dexterity are co-existent. But this does not support the theory; for both left-handedness and stammering are not unusual in school-children, and coincidence in a tiny minority of the cases would be inevitable. Discouragement of the left-handedness is unavoidable, since conventionality is a constant discourager, even if parents or an occasional teacher lapse in their discouragement of it.

SUMMARY

The belief that reversal of left-handedness causes stammering is fallacious.

The alleged theoretical basis is disproof rather than proof, because, (1) there is no evidence that any treatment of the hand disturbs the brain, and, (2) if there was such disturbance and if it affected the speech, the effect would be aphasia and not stammering.

The allegation that reversal of left-handedness causes stammering is shown by reliable statistics to be false for the vast majority of cases.

The allegation that return to left-handedness results in disappearance of stammering is not sustained by three prominent supporters of the dextro-sinistrality causation theory of the disorder.

The tiny minority of cases in which left-handedness and stammering are coincident are the inevitable occurrence in the same individuals of two not unusual characteristics of children.

CONCLUSION

When will the public realize what harm is done by the dissemination of such mistaken views? In spite of the obvious lack of logic in the theoretical basis and of faulty observation, the erroneous results are presented as scientific deductions, and because of their sensationalism, are given a popular publicity which baffles correction. The consequent result in discredit to American science and education is bad enough; but the result in human misery is deplorable. This chief speech affliction which causes such cruel mental

suffering is kept alive because the simple truth which would save the race from it is choked out by superstitions such as this dextro-sinistrality causation theory of stammering.

PERSUASION: PRINCIPLES AND METHOD

CHARLES H. WOOLBERT
University of Illinois

PART I. UNDERLYING PRINCIPLES*

IS THERE anyone who can teach argumentation and make a clear-cut distinction between conviction and persuasion? between an appeal to the intellect and an appeal to the emotions? between the attempt to induce thought or belief and the attempt to induce action? I never have been able to; and I have been greatly embarrassed times almost without number at having inquisitive students press me for definitions that really define and distinctions that distinguish. I have had—and I know many others that have had it too—this same experience every time I tried to make an antithesis out of thought and action, belief and impulse, mind and will, thought and will, belief and will, and many of the same kind.

Some years ago I began the attempt to find out why. Pursuing an occasional glimpse of light and stepping aside often to follow some will-o-the-wisp, I eventually have evolved a statement of how men and audiences are won to a certain way of behaving, and a statement so worded and conceived that the terms of ambiguous meaning—intellect, emotions, will, thought, belief, conviction, feeling, impulse—need not be used at all, or only in ways that are obvious and clear. It is here outlined and presented for the inspection and criticism of others. It will be given in the form of three papers published in *THE QUARTERLY JOURNAL OF SPEECH EDUCATION*.

This system is presented in the hope that it will prove a contribution to the general science of rhetoric—in the old sense of the word,—to argumentation, debate, and speech structure. If it clashes with older systems, this is solely because years of trial have convinced me that the older systems do not work in practice, especially with students who would rather press an embarrassing question than swallow unchewed the instructor's dicta or the declarations of the text. It is offered here in the hope that it will

* This is the first of three articles under the general topic given above.

in this wise secure earnest inspection and elicit such criticism as it deserves.

The chief value of such a system, if it shall prove valid and complete, is in reducing to an orderly pedagogic basis some things that have heretofore been without form and order. Books we have that present rules, but without basing the rules on underlying principles, without answering the question, Why? They can accordingly represent only so much personal advice, and may not at all be true or sound. Other books present principles without rules, some plainly saying that they avoid rules for fear of sacrificing the principle to a mere formula. These three papers are presented frankly in the interest of eventually working out a body of rules that can be explicit, definite, formal, and therefore teachable; and that can be based soundly on established underlying principles, therefore sound. Whether teachable or sound, the system here set forth is presented with precisely this hope, of some day stating in unambiguous terms the rules of Persuasion, rules that can guide students to success in inducing others by words to do what they want them to do.

All Verbal Communication Involves one Fundamental Aim, Action. In two earlier articles published in THE QUARTERLY JOURNAL OF SPEECH EDUCATION I have presented reasons for declaring that conviction and persuasion are but different names for the same process. The conclusion from the first discussion¹ was that both called for action, and so both could be properly and adequately included under the one denomination, Persuasion. In the second of these articles² I attempted to show that in all use of speech there is necessarily present the element of reasoning; that in all possible types of discourse it is inescapable. Thus from this second article I might have been justified in declaring that these supposedly different processes are properly included under the term, Conviction. Yet the conclusion drawn still stands, that because all speech and writing calls for action, therefore of the two terms the one showing the cleanest denotation and the widest connotation is Persuasion. So by this term will the general process be referred to in this series of articles.

This unity can be made further apparent if we point out that all speaking and writing is a form of stimulation. Whenever a

¹ July, 1917; Vol. III, No. 3, pp. 250-264.

² Jan., 1918; Vol. IV, No. 1, pp. 19-39.

speaker addresses an audience or a writer presents his matter to his readers, the intention is to stimulate some kind of reaction, to secure some kind of result, some consequences of the act. He plainly desires to make the hearer or reader different in some way from what he was before. Surely no writer or speaker ever aims at an effect that is effectless! It is this effect, this result, necessarily and always present, that we mean by the term *action, reaction, response*. To those, however, who regard "action of the mind" and "action of the body" as two different things, this mere assertion is not satisfactory; they will still prefer to consider that speaking and writing can be of different general types, long known as conviction and persuasion. Yet there can be no escape from the declaration that every speech and written composition aims to *do something* to the hearer or reader. This "something" is obviously a form of stimulation, a stirring up, a changing of what was to something that was not. In this sense it is that we say that all Persuasion aims to secure from hearer or reader a *response*.

All Response is Muscular. In a correct statement of the psychology and physiology of response lies the justification for this doctrine of unity. According to the psychology of the present day any form of stimulation that produces a definite and positive effect upon man or animal always involves the tensing or the moving of muscles (or glands). That is to say, if anything be seen or heard or felt, then by the very activity of seeing, hearing, or feeling, some muscular tension or movement is necessarily present. There can be no perception, no knowing, no comprehension or apprehension, no cognition, except as there is also an attendant tensing or moving of some muscle, or, more likely, of muscles in great number. Strictly interpreted, then, this means that all thinking depends upon muscular activity; all entertaining of ideas, all belief, all conviction, all holding of an attitude of mind or set—every one of these is synonymous with muscular change. "Mental process," fully as much as "bodily process," therefore, involves a change in the tension or position of muscles. In those reactions or responses that one can see openly, as a nod or a raising of a hand, it is obvious enough that muscular activity is involved. Obvious also is the muscular activity when such things as a pen, a pocket-book, or a gun trigger are moved by the hand. The difficulty comes in understanding that what we call "thinking" is just as much dependent

upon muscular activity as are these activities which happen to be more obvious and visible.

As pointed out in the July, 1917, article, cited above, the real division intended by the old terms conviction and persuasion is solely the line of differentiation between muscular activity that is not visible and muscular activity that can be readily seen. What has been for centuries called conviction has been confined to such activities as an observer cannot detect, yet which beyond any denial, in this day at least, go on operating underneath a more or less inexpressive exterior; while the process called persuasion has been confined to those activities clearly observable to one looking on. For this reason it is that open response and hidden response are adequate as synonyms for the aims of persuasion and conviction; and when so denominated most clearly fall into one category, that of response.

The most general and common responses are those we call emotions. An emotion is nothing more than a wide-spread tensing and moving of muscles throughout the greater part, if not all, of the body. Generally the muscular activity in question sets certain glands also into renewed or increased activity, which in turn give a higher degree of tonicity or tension to muscles. An emotion is after all a kind of recrudescence of the complete randomness of movement with which the baby begins life. So that, in this way, an emotion is merely a return toward childhood or perchance more accurately, toward the level of uncontrolled reaction found in the lower animals. It is because an emotion is in this sense childlike or animal-like that society comes to look upon unbridled emotions as a sure mark of lack of training or of mental deficiency.

But man has means of cutting down this extravagance of movement; he is provided with mechanism for controlling his activities; and this mechanism it is that goes by the name of "the intellect." In reality there is no such thing; what we call by the name "the intellect" is merely a series of muscular performances done in what we call the intellectual way, that is, acts which are done deliberately, with foresight, and with a sense of discrimination of likenesses and differences. While to a person acting under an emotion all objects look very much alike, or else one object only is observed to one operating intellectually, objects are discriminated, and numbers of them are present at one time. But intellectual acts, precisely like emotions, *are possible only through the possession and mastery*

of certain muscles. More muscle systems are possessed by man than by the lower animals—"lower" in just this paucity of muscle systems. Man's more intricate musculature in the hands and fingers alone makes him superior as an intellectual being, endowing him with greater competence in the making of discriminations. But that which enables him especially to tower above the brutes is the possession of the muscles of speech. These are found in the face, lips, jaw, tongue, and throat. When a man has far enough "grown up" so that he not only controls the muscles of arms, legs, and torso, but can in addition carry on organized response in the "thought" muscles—those of face, lips, jaws, tongue, and throat—then we say of him that he becomes intellectual, that he can think and reason. For intellect, so-called, is nothing more than reliance for response upon these higher and finer sets of muscles, instead of upon the lower and more gross. And these muscles, it so chances, tighten and relax, tense and soften, for the most part unobserved of a beholder. Thus it is that all activity, whether of the "thought" muscles or of the "action" muscles, can be of the one general type—the movement or tension of muscular systems in response to some form of stimulation.

A surprisingly large number of easily-made observations confirm this doctrine of the muscularity of all thinking. It is pertinent to cite a few; (1) We assume to be able to read character by the shape and muscular make-up of faces; weak chin, weak character; prominent chin, strong character; high brow, good thinker; low brow, weak thinker. Inasmuch as the different shapes involved do not bear a constant relation to cubical capacity or to weight of brain, and as no one thinks of ascribing mental significance to the shape of bones except as they provide room for muscles, we must from these observations impute significance to the relation of musculature to mental capacity and quality. (2) When one is thinking hard, the muscles of the face and head, especially those around the eyes and in the throat, are tightly screwed up. (3) Conversely, to indulge in hard thinking with the muscles of the face and throat kept limp and soft, is practically impossible. Try to multiply 26 by 34 orally with face and throat fully relaxed; either you will make practically no progress, or such progress as you make will be the result of tightening certain muscles despite your intentions to keep them relaxed. (4) To induce sleep, relax; to make sleep impossible, tighten up. The same idea in other

words is, To sleep, stop thinking; to stay awake, keep up a train of thought. (5) A state of unconsciousness commonly leaves the neck, head, and face limp, while an animated, wide-awake condition typically reveals high tonicity and even mobility of facial muscles. A limp face is taken as indicative of poor intellectuality, weak powers of thought, poverty of ideas. (6) Any attempt to recall a poem, a name, a song discloses the muscular tension in the throat; in fact, any effort at memory hardens some of the muscles of the head. (7) Finally, "mental" labor induces hunger more acute at times than labor we call "physical"; for hard thinking can tear down as much muscle tissue as running or swinging a tennis racket.

A reasonable question would be, "If thought is only a kind of action, then what part does this kind of action play in inducing those open movements which are action in so much more obvious a degree? Any action a speaker wishes to induce must be gained by thoughts; then if these thoughts are actions, do we not get into a hopeless confusion, and a needless one, in trying to call thoughts actions?" The psychology of this is rather straight. Any act that can be selected for inspection will be found to follow in sequence other preliminary and subsidiary acts. To start to one's work necessitates at least arising from a chair, taking hat, coat, opening a door. To pick up a pen to write necessitates a change of the weight, moving of the arm, of the hands, of the smallest muscles of the fingers. To decide to vote a given way or to change one's thinking demands a whole cycle of muscle movements of head, face, throat, and tongue. The very act of comprehension of a proposition is an act, requiring muscular movement or tension. Ten propositions, when accepted, mean ten sets of movements. These ten propositions thus presented as reasons can be the preliminary movements that lead up to the more comprehensive movement involved in the decision to which they lead.

This relation of "thought" to "action" has genetic foundations; it arises most naturally from the order in which men learn activities. Actions learned last must serve those learned first; "thought" guides walking or taking a seat rather than the reverse. Clearly those activities learned first in childhood are not those of "thought," but of gross movement of limbs and trunk—the very type of actions the old concept of "persuasion" would have us believe are the sole objects of "persuasion," to be set off against "thought." But if the later serve the older, then clearly enough the "thought"

activities serve the "action" activities; when speaker addresses audience preliminary movements must occur in the head, face, and throat before the hand reaches into the pocket or takes up the pencil or before the body rises on the legs—especially when a man is in a position to deliberate as in an audience or when reading.

All Response Involves Acceptance. To add to the validity of the doctrine of unity in response, let us ask if there is an aspect of response that is palpably common to all possible attempts at influencing others in speech and writing. There is; it is found in the idea of *Acceptance*. Apparent at once is the central notion involved in the idea of conviction, a "mental action"; but just as clearly also is conveyed the notion that lies within the idea of persuasion, an action, a result, a change, a response. Whether the response is only the comprehension of the meaning intended, or whether it is the giving of oral assent or the signing of a document or rising and leaving the room, always it involves a type of response which we can call acceptance. Where there is stimulation, a result produced, there must be assent to the reality of the object that stimulates. To respond to an object at all is to acquiesce in the assumption that the object is there, that the object is real, and that it is worth responding to. Thus if there be any definite effect at all produced by speaking or writing, there is present that type of response implied in the words acceptance, assent, acquiescence.

Acceptance is present in even so hidden and seemingly subconscious a process as an emotion. No man could possibly grow red in the face, shrink in fear, or strike out in anger, without an acceptance—at least subconscious, that is, sub-lingual—of the reality and genuineness of the object that caused the emotion. To react is to recognize the presence of a reality. Even more apparent is the presence of an acceptance in intellectual acts, that is, in the making of fine distinctions, in perceiving likenesses and differences, in analysis and abstraction. Always there is in any possible activity this act of acceptance of the object as real. Any possible stimulation that stirs a person to move, to perceive, to reason, necessarily carries with it acceptance of the validity of the object that so stimulates. So that in declaring all responses to be one in nature, whether it be the hidden type of "conviction" or the open type of "persuasion," we can name it in terms of *both* "conviction" and "persuasion" by calling it *Acceptance*.

Every Act of Acceptance Embraces Propositions. So much for the action common to all responses, the so-called "will" side of speech; now what are the bases for the rationality of all speaking and writing which we have declared omnipresent? the "intellectual" side? In all Persuasion—using the term in its broader sense—reasoning must in some form be present.³ The foundation for this inescapable reasoning is laid in the very act of acceptance. *For in every act of acceptance certain propositions are involved.* Actions so "emotional" and subconscious—that is, sub-linguistic—as a sudden rush of blood or a trembling of the limbs, carry within them many relations of terms that can always be universalized into propositions and stated in words. That such propositions are always put into words in our experiences is obviously not so; for in emotional reactions verbalization of propositions takes place only in a comparatively small number of cases. Still it is always possible; though the majority of all reactions are inarticulate. Imbedded in every act, then, emotional or intellectual, are many propositions; the more intellectual the act, the more possible it is to state these propositions in words and so to make them serviceable for speech and writing.

A man who dodges a flying brick does so without an attempt to state any of the numerous propositions involved; yet plainly included in the act are at least these: This brick will hurt me, Flying bricks are dangerous, I must not get hurt, If I don't hurry I'm going to get into trouble. If you were to make a gesture with your hand intending to order some one from the room, and if you so did it as to succeed, involved in the act would be at least the following: You will do well to leave the room, If you do not go you will be in trouble, I have the power to bring you to grief if you disobey, Your safety depends upon your prompt obedience, I am the master here, You are servant, Your disinclination is not a matter of concern to me, You have no time to waste, You must go without disputing my power—and so on almost ad infinitum. The list is limited only by one's ability to discriminate realities.

To Gain Acceptance of Propositions as True is the Aim of All Persuasion. When we find and state these enclosed propositions, we say we are finding and stating truths, facts. Consequently, responding to stimulation is the same as responding to truths, which is the same as accepting certain propositions as true. *Accept-*

³ See the Jan., 1918, article cited above.

tance as truth, accordingly, becomes the one broad, general type of response sought in all writing and speaking; that is to say, *all Persuasion has for its one primary aim the acceptance as true of some one or several propositions*. This applies whether the propositions are diligently sought out and put into words, or whether they remain hidden in the shadows of the "back of the mind." 7

Stating the case this way eliminates from a study of Persuasion any concern over the absoluteness of truth; we take truth out of the class of things superhuman or mystical. Such a thing as absolute truth may exist as a consideration for metaphysics, but it is of utterly no concern here. (Whether truth, in a metaphysical sense, is absolute or is not, the fact remains that in speaking and writing, a hearer or reader is not asked to wait for truth that is absolute; he is asked merely to *accept* a given proposition and act upon it *as if* it were true.) In Persuasion this is the sole concern as to truth; for all methodology in the process of Persuasion must be determined by what the hearer or reader *accepts* as true. The ethics of the case is another matter altogether; important in the highest degree, but still another issue; not at all a matter of the method by which men are made to do the will of speaker or writer. The right or wrong of asking an audience to accept this or that proposition cannot at all be a matter of the *method* by which the speaker induces that audience to do so. He can get their assent to a false proposition—false by the test of empirical verifiability—or he can get their assent to a proposition to which all men and all tests will agree—if any such there be; but in either case he is seeking the same thing, acceptance; and the body of rules whereby that acceptance is to be gained is not in the least affected by the ethics concerned. The rule that will show the honest man how to win effectively will also show the crook how to do likewise.

"Absolute truth" then, is no concern of Persuasion. If it were, to speak in a paradox, Persuasion could have no place in human affairs; for either every man would be all-wise, or else some few by being gifted of Heaven with this absolute truth would wield a power over others of downright compulsion; ordinary men would have no possible alternative than to accept and obey them. If such were the case, listening or reading would be equivalent to granting the speaker or writer his every wish. But everyone knows that men are not won quite so easily, that there is room in the world for literally all kinds of opinions. Even in those fields of thinking

where men most like to claim possession of a truth absolute, there are truths of many kinds, and many of the kinds contradict each other. For example, if ecclesiasticism could make good on claims of absolutism, there would be need of only one religion, not to mention one sect. Yet there are in the United States today upwards of sixty different denominations of one religion involving about two hundred and twenty-five sects, each claiming a truth that is inescapable and inevitable. The law also, with its rigid ordinances and rigorous adherence to forms of statement, can make no pretensions of using a truth that is fixed and ultimate. Political parties, cults, and coteries of all sorts, while cleaving most loyally to pet tenets, still find that others refuse to be swept into their particular kingdoms by their particular brand of "truth."

Even the truth of science must be regarded as of a certain relativity; the discoveries of one age being amended, added to, or reinterpreted by another. Needless to say, however, that this form of truth, gained under the lash of the scientific method, comes nearest to deserving such an epithet as absolute. At least it can with decency challenge denial of its conclusions. The name the scientist uses for his type of truth, with proper modesty, is better than the epithet "absolute"; he calls it positive. Clearly there is such a thing as positive truth, and no one has a better right to the name than one who has acquired his realities by careful research, rigid discriminations, and strict verifications. But in practice men act on grounds much less solid than the absolute; so that Persuasion, as a study in method of securing action, must get on content with its standard of *acceptance of propositions as true*.

The Standard by which Propositions are Chosen in Persuasion Must be that of Sufficiency. Then what standard, in choosing propositions for use, does Persuasion accept if it rejects the absolute? The answer seems by this time obvious; it is perforce a standard of relativity; we can best express it by the word *sufficiency*. Hearers and readers react to facts which to them are sufficiently valid; a truth is good enough to make men act upon it when it is good enough; a proposition is a fact when it is sufficiently acceptable—and there can be no other standard involved. The hearer responds when he has had enough of the stimulus; it may be little, it may be much, but if it is enough it is enough. If the presenting of facts one man's meat may be another man's poison; what I like you abhor, what I cannot tolerate you build your life upon.

True, Persuasion—all types of communication—properly enough deals with “the truth and nothing but the truth,” but by no means whatever can it be held to the necessity of presenting “the whole truth.” The court procedure that verbally requires “the whole truth” is honored always in the breach and never in the observance. No man would dare be equally frank or equally reserved for all occasions; he has to be just frank or reserved enough and no more; anything beyond this is too much. The politician tells the farmers that they are the backbone of the nation; but he tells the bankers that they are the pillars and props of society, while the clergy constitute the earth’s saving salt. Has he spoken untruth? Yet he undoubtedly wishes each to believe himself indispensable and probably superior to all others. The advertiser announces one day the greatest bargains ever seen, and then does the same thing repeatedly; is he indulging in a crescendo of fabrication? A preacher or teacher has a dozen “most important of all truths”; is he a falsifier? A father tells his son that no man of honor ever does this or that, when men who he would confess were men of honor do the very thing times without number; is father a liar?

In all these cases the answer No is fair enough, because in every instance there is at least one sense in which the proposition is true, in which it accords with verifiable realities. The vital ethical problem involved is found in the questions; “How do you expect your proposition to be *accepted*? What does it mean to the hearer or reader?” Acceptance must be the ultimate test. At times we succeed with ease when less than truthful; at other times we have to be many times more than honest to succeed at all. Shocking? Possibly to some, but hard to escape!

The Basis of Sufficiency is found in the Occasion. Thus it comes about that Persuasion, as a method furnishing a body of rules, requires a standard that shall prove pliant; it is a system demanding an elastic gauge. It can be rigid only in its insistence upon flexibility; for without flexibility a theory of Persuasion can hold forth no hope of effectiveness. To ascertain the basis for this flexibility, is then, the next requirement.

Joints there must be, free-moving, as few as possible. To find these joints we have to look in but one place; they are to be found always in the *situation* in which the speech or writing is given. One word adequately expresses this idea, the *Occasion*. No two occasions can possibly be precisely alike; some element of difference

is inevitable. Three dominant factors, inherent in the occasion, capable of almost infinite variation, are to be reckoned on in every spoken or written communication: (1) the speaker, (2) the audience, and (3) the facts used to secure the action desired. Each of these factors in the Occasion is paramount, and each of them on any possible occasion can be different from what it might be on any other.

In the first place, no two speakers represent to an audience the same character, the same attitude, the same experience, the same position in the world. Even more, one man on two different days or speaking for different purposes represents each time a different person. Secondly, the same audience meeting on different days or in a different hall or after the occurrence of different incidents or agitated by different thoughts, is assuredly not the same audience. Thirdly, what to one audience is a fact is to another a falsehood; what is true today is tomorrow false; what sounds like truth from one man's lips sounds on the lips of another like a blatant lie. So numerous and almost infinite are the permutations and combinations that can be wrought out of the meeting of different men before different audiences and dealing with different facts, that it is practically inconceivable that all three factors can ever be precisely alike on two different occasions. With such great variety involved in the interrelation of these factors, then, it can readily be seen how imperative is the need of flexibility in the treatment of Persuasion.

The Choice of Propositions is Conditioned by Three Possible Attitudes toward Acceptance as True. Yet the demands for flexibility do not stop here. The typical response sought in Persuasion is the acceptance as true of certain propositions. To any proposition which a speaker can offer, however, there are three "acceptance" attitudes that can be held by the auditors: (1) outright acceptance, (2) a state of hesitancy, doubt, vacillation, or ignorance, (3) rejection or opposition. At all stages of the process the attitude of the hearer toward propositions is vital. For this reason it is that Persuasion, to be effective and valid, must escape the rigors of absolutism. No practice in speaking and writing is more prolific of failure than the employment of absolute attitudes that ignore the general relativity of speaker, audience, and speech materials; and the worst fault of all is ignorance or indifference as to how the auditors feel toward the "truth" to be presented.

In other words, Persuasion must at all times maintain the *objective attitude*. Not what the speaker likes only, must determine his course, but what the hearer accepts. The hearer it is who is to do the acting; therefore any appeal that induces him to react must be so constituted as to stir in him existent mechanisms for rendering that action. Thus such facts as are used must be to him acceptable and must be, to his mind, relevant one to the other, of the same stuff, fitted to go together into the same structure.

The unique contribution of the speaker, his part in the transaction, is to decide on the action to be secured. To this extent he represents, above all things else, a purpose. His place and his function is to demand a certain specified action; he comes before his audience to get that one action and no other. He himself, though, does not secure it; he merely selects the facts, and the facts—propositions that are accepted as true—secure it for him. With his purpose clearly in mind, he stands before his hearers under the compulsion of thinking in terms of their disposition to accept or reject his facts. He has no other recourse than to honor their attitudes; otherwise he is only sending out sound waves, a shot in the dark.

The special part of the hearer is to serve as target. He must never be lost from sight at any step in the process. This compulsion is present at the time the choice of the action is made, in the wording of it into a proposition, in the development of this into an outline, in the amplification of the outline into the necessary paragraph topics, in the development of the paragraph, in the choice and forming of sentences, and in the selection of words and phrases. At no point in the process is there relaxation of the necessity for holding in mind the attitude of the hearer toward the speaker's propositions.⁴

Résumé and Summary. From this discussion it is evident, then, that the two processes called respectively conviction and persuasion are thoroughly interwoven, that they are genuinely "woof and warp" of the same process, with no apologies needed for the use of the figure. On this there has been agreement among rhetoricians for ages. It is now permissible to state that the most emotional

⁴Included always among the propositions the speaker presents to the audience must be those which are drawn, more or less sub-consciously, from the speaker's personal prestige, appearance, behavior, and platform manner—or those inferred from the author's reputation, character, and literary style. A fuller discussion of these points is given in the Jan., 1918, article referred to above.

act is of the same pattern as the most intellectual act in that it involves the acceptance of propositions which bear a logical relation to each other. The intellectual act in its turn is of the same stuff as emotional acts in that it involves a tonicity and tension of muscles, and so represents a consequent change in the physical arrangement of the action mechanism of the man so moved; it is thus truly action. Each partakes of most of the characteristics of the other. The emotional act involves such intellectual factors as (1) a central proposition, (2) supporting propositions, (3) an orderly scheme of logical relevancy, and (4) a conclusion that flows logically from the main proposition and the propositions subsidiary to it. Thus it has in it all the elements of rigid "conviction." The intellectual act in its turn, no matter how deliberate and careful in differentiation, has in it the very elements of "persuasive" appeal; it involves (1) the recognition of personal bias, "emotional peculiarities," (2) the selecting of propositions according to the audience's "acceptance" attitudes, to meet their prejudices, (3) the limiting of one's choice to such propositions as are, on the special occasion involved, accepted as true, (4) the rejection of those that are, through "emotional bias," opposed as false, (5) the aiming at processes of logic that are hidden, not frankly stated, not overtly put into words, based on "prestige" and the accidents of the occasion, and so not subject to the criticism to which overt rational processes are subjected, and, finally, (6) the attempt to "move the will."

In the main this paper has concerned itself with (1) the unified nature of all response, (2) the relation of propositions to actions, and (3) the need for flexibility—the objective attitude—in shaping the process and method of Persuasion. The second paper in the series will set forth a working method of analysis based on the suppositions of this paper and of those preceding; while the third will present a method of synthesis, giving certain rules for structure and composition that follow from these premises.

A ROENTGENOLOGICAL METHOD OF MEASURING THE POTENTIALITY OF VOICE RESONANCE¹

GLENN NEWTON MERRY
University of Iowa

ROENTGENOLOGY offers considerable aid to the student of voice problems. The problem of voice resonance continues to be one of the big problems for the teacher or pupil of speech and song. No one familiar with the most elementary instruction in this field is unacquainted with the stipulation, "place the tone in the head." What is meant? Is there any tone that is not "placed" in the head?

1. It would seem that the answer must be negative. The laws of the physics of sound obtain for the tone produced by the human mechanism just as they hold for the tone produced by the violin or by any other musical instrument. Experiments carried on in the Speaking Voice Laboratory of the University of Iowa show the very great probability that there can be no resonance from the chest cavity. The experiments are relatively simple. The human chest is filled with the spongy, moist lungs and mucous membrane. Experiment with a glass resonator attuned to a certain vibration, of a capacity similar (or smaller) to that of the chest. Fill the jar two-fifths full of heavily moistened gauze. Vibrate the tuning fork over the mouth of the jar and resonance will be imperceptible. Provide similarly a jar with a narrow neck to duplicate the trachea. It will be found that the neck will provide a slight resonance for one tone only and that of a very much higher pitch than that responded to by the large cavity of the whole jar. The above may be performed with other conditions adjusted more nicely; but the result is essentially the same. Therefore, the term "place the voice in the head" so common to speech and song instruction is meaningless. Furthermore, the term "voice placement" is inadequate and

¹ Reprinted by permission from *The Journal of Roentgenology*, October, 1918.

Note: The following is quoted from a letter from Professor Merry to the editor. "I have no objection to your publishing my article on Roentgenological Methods if it appeals to you. It was written to bring a response from roentgenologists in measurements. They have done some magnificent work in this line. I doubt that the article will appeal strongly to readers of the *QUARTERLY*, for to my knowledge no one is engaged in a problem of research utilizing the X-Ray. I think that I should add that this article is in no sense a proof; it merely shows interesting indications."

J. M. O'N.



Figure 1



Figure 2

uncertain. One cannot "place" his voice where he wills, as he might place a pencil behind his ear. The roentgenologist can demonstrate that the term "adjustment" is much better. Place the subject before the fluorescent screen and let him speak or sing while turning his body so that the roentgenogram shows both postero-anterior and lateral views. The adjustment of the organs *regulating resonance* is plainly visible. Without doubt, then, roentgenology shows that the voice is produced by varying or adjusting the size and shape of the resonator and that "tone placement" not only is incorrect but is conducive to misunderstanding when given to the student. The argument that great singers have used the term does not justify its continued use among those who have interest in the science of voice.

2. There is "head resonance" only, then, with the definition of head embracing that part of the neck including the larynx. How may roentgenology contribute to the study of the resonance chambers? Its greatest service rests in the assistance it renders in the determination of the size and shape of the resonator in the nasal passages.

Do the accessory sinuses provide resonance for the voice? The great service rendered by roentgenology in clearing up this problem is at once apparent when it is considered that no conclusive data can be computed from a study of skulls alone. The sizes and shapes of the sinuses of the living individual must be studied with relation to the pitch, intensity and quality of voice. I shall not discuss the variation in the sinuses primarily. That has been done.² Suffice it to say that the fact of variation suggests the possibility of resonance influence. I have examined 66 cases of students taken from my classes in public speaking who had voices of suggestive evidence. All cases were normal. By normal I mean they were without organic or mental defects that were sufficiently prominent to provide apparent new conditions. These demonstrate an average and the usual extremes. The extremes provide the more interesting data for this particular point.

The exposures were made of each individual so that a lateral view was obtained for the stereoscope. The best center of focus provided by our roentgenologist has seemed to me to be that of one inch to the anterior of the Sella Turcica, with the head in the status

² Prentiss, H. J., M.D. Roentgenological Interpretation of the Accessory Sinus Variations. *American Journal of Roentgenology*, August, 1917.

of plumb as for Sella Turcica views. A single postero-anterior view also was made of each case to facilitate checking up on the frontal.

Voices were recorded before the exposures were made, upon an Edison Opera Voice Machine. These records of voices together with the auditory memory of the investigator and the ever present opportunity of calling the student into the laboratory in case of doubt, provided the bases for comparison.

These extreme cases showed those with very small sinuses, and those with very large sinuses; those with one or more sinuses diseased or partially filled, and those with no diseased condition. This fact seems absolute as far as I have been able to study the cases: there is a tendency for the voice to be musically resonant, nasally, and more intense where the sinuses are larger than normal in size.³ Likewise where the sinuses are small, especially the frontal, the ethmoids and the sphenoid, there is a tendency for the voice to be less intense and rather devoid of nasal resonance. The student with the largest sinus measurement was a young woman specializing in the field of public speaking. She possessed a voice of splendid musical quality in which mouth, throat and nasal resonance were well blended. The case showing the smallest sinus measurement, likewise, was a student so specializing,—but a young woman whose voice was unmusical and non-nasal in resonance similar to that of a child with large adenoids. Her roentgenogram showed one antrum blurred, suggesting inflammation. She complained of a cold in the head habitually during the winter. However, a clearing of the antrum yielded no perceptible difference in tone.

One case, that of a young law student, intending to spend the summer as platform superintendent of a circuit chautauqua, provided a speech disorder in which the voice possessed little nasal resonance. The roentgenograms showed normal sinuses with antra filled with pus. Drainage seemed to improve slightly the nasal resonance; but the improvement was not marked. It was a matter of commercial value to him if the disorder could be relieved. A nodule was removed from a vocal cord, and the voice in time became quite normal. His case together with other cases, however,

³ I have accepted as "normal size" the measures determined by Tilley and by Berry as set forth in the latter's statement published in the *Archives of Radiology and Electrotherapy*, June, 1915. Dr. Berry's series of three articles of which the above is the second are of value in the subject of measurements.

tends to show that sinuses filled with an inflammatory exudate do not materially affect the voice nasal resonance.

The laws of physics demonstrate that a cavity the size of a sinus with as small an opening as that possessed by a sinus will respond as a resonator to no vibrations possible in the human voice. That is, the pitch must be so much higher than that possible in voice.

It therefore remains a problematic study which only roentgenology can clear up for us as to just how much influence healthy sinuses have on resonance. Because of the facts stated above in which voices with extremely large sinuses seemed to possess greater intensity and nasal resonance, I am not willing to admit that the sinuses play no part in resonance.

3. Where there are large sinuses and good voice intensity and quality, is it not possible that other factors than sinus sizes affect the resonance? This is possible. For instance, the nares may be of large size laterally, vertically and in depth. It seems to me that measurements of these factors offer the greatest service from roentgenology, for these measurements of the living subject can be obtained in no other way so accurately. And these measurements are of value in determining the possible potentiality of the voice in vocational education. Where the ambitions of a boy or girl in adolescence are directed toward a vocation involving the ability to speak or to sing, this is a factor of considerable importance: could the child ever develop a voice of superior resonance?

Then too the teacher who is confronted with defective resonance among his students can sort out those incapable of superior resonance from those capable by means of the roentgenological measurements.

The laws of physics justify this method and the 66 cases I have examined show no absolute contradiction. The method of measuring is subject to great improvement, but so far I have found none better.

These measurements are computed in linear millimeter units. A lateral and a postero-anterior view are used. In the postero-anterior view a quadrilateral is described by the nares. The top boundary lies between the orbits in the region of the Crista Galli. The lower boundary is determined by a line drawn from the extreme outer limit of the right air passage of the nostril to the extreme left outer limit of the left air passage of the nostril. The

quadrilateral is completed by connecting the right termini of the top and lower lines and then by connecting the left termini of the lower and top lines; as illustrated in Fig. 1. The millimeter length of these lines may be termed the linear length of the postero-anterior quadrilateral of the nasal resonance chamber.

In the lateral view, similarly, a quadrilateral may be described by drawing straight lines from the *Cristi Galli* to the lower anterior of the antrum, then along the floor of the antrum posteriorly to the spinal column. From this point direct a line to the most anterior curvature of the sphenoid. Connect this point with the *Cristi Galli*. (See Fig. 2.) These combined lengths may be termed the linear length of the lateral quadrilateral of the nasal resonance chamber. The sum of the linear lengths of both quadrilaterals may be termed the resonance potential of the individual. Where this length is greatest I have found the best nasal resonance or voices capable of developing excellent nasal resonance, and where length is smallest less potentiality. The largest resonance potential found was 450 m.m. and the smallest 362 m.m. The average resonance potential was 411 1-3 m.m.

PUTTING ON A COMMUNITY PLAY

CHARLOTTE B. CHORPENNING
Winona Normal School

OUR community life is out of joint. One of the most deadly difficulties in the way of setting things straight in it is the commercialization of recreation. To set up making money as the chief aim of recreation "poisons the wells" of community life; it deadens community thought, leaves community sympathy and joy stillborn, exploits and develops community weakness and vice. The only present way to combat this sinister force seems to be to foster all practicable forms of self sustaining community play—community music, community games and playgrounds, community drama.

It is becoming a commonplace that no form of community recreation holds greater potential powers than community drama. Community plays, pageants, masques, are becoming every day more numerous. In the large cities the more elaborate of these are in the hands of specialists with adequate funds at their disposal. In smaller city groups, however, and in small towns and country districts, the leadership of such enterprises falls to volunteers partly or wholly untrained. There are two ways out of such a situation. The volunteer may import a "professional" to handle all or part of the production; or he may take up the task himself and do the best he can. The second plan, though it is manifestly a case of the blind leading the blind, is much the more desirable in the average community for two very specific reasons. The professional, to begin with, cannot possibly know the town in a way to make his work of the greatest value to it. He is, moreover, most unlikely to realize the differences between community and commercial drama, and is therefore prone to sacrifice things of greatest value in community drama but unsought in commercial plays to things essential on the professional stage but of less or even no value to a community play. It has seemed worth while, for this reason, to cull the following suggestions from considerable experience with both professional and community drama, and offer them to any inexperienced volunteer who may wish to serve a community by coaching a play.

Selecting a Community Play. To use a play for community drama means first of all that it should be produced primarily for the

sake of its meaning in a community where that meaning has value. A set of one act plays recently written and produced in Winona, Minn., illustrates this point. The first was written to express powerful currents of feeling which stirred a definite community—Gilmore Valley, Winona County, Minnesota. These profound emotions were sensed by the author in contact with the men and women and children of the valley. They showed now in exaltation, now in rebellion, chiefly in chaotic emotion shot through the intensity of labor which was producing bumper crops. They were not worded; they were not even self-conscious; but they were there. They leaped at one from sudden exclamations and groping sentences, from shaken heads and baffled silences. From this compressed feeling the first decision in regard to the play crystallized in the author's mind. "Their play must be intense." Others followed. "It must be generalized." "It must say this. It must say that." The second was written to give expression to the scorn felt by a group of young working people for the way some wealthy citizens have "side stepped" their fair share of the money burdens of the war. It was farce in order that it might give play to the irrepressible zest for a laugh and for "something doing" which demands "pep" in anything which hopes to hold the attention of this group. The third was written to reveal to the rest of the town a largely unsuspected bitterness entertained by a large Polish element who felt misunderstood and "looked down on" in a town in which their war contributions in men and money were relatively much greater than those made by fellow citizens who lumped them indiscriminately as "darned Polaks."

Plays thus drawn from actual conditions have two sorts of successful productions. These, for example, were given first, singly, each to its own smaller group—the Gilmore Valley Farmers' Club, a Recreation Club of young working people, a Polish Literary Club—as an expression of what actors and audience felt in common. They were given second in a joint program in the Winona opera house, each presenting to the whole town its own point of view—what the war felt like in the country, how tax evasions of wealthy Americans looked to other Americans who worked for them, what "Americanization" seemed to call for to a group of Americans of foreign extraction. It was as if each cast said to the audience, "This is what it means to us; what we think; how we feel." This difference in the relation of the play to the two audiences made

differences in the two productions. It is believed that the greatest success with any community drama will always require such an understanding of the relation of the meaning of the play to the audience. This is equally true whether the play produced is composed in the community, as these plays were, or selected from plays already in use. In the first case those things must be put into the play which express or discuss emotions, ideals, and problems, vital to the community. In the second case a play must be chosen which bears some vital relation to the tastes, the sufferings, the problems, the moods of the community. In this vast country of ours communities vary amazingly; it is the stupidest folly to suppose that the best drama, amateur or otherwise, is the same for all communities. In selecting a play for community use, then, the first thing to do is to study your town; the second is to find a play which hits its interests, or tastes, or its living problems.

It is the great safeguard against failure, intrinsic in the community play idea, that it thus presupposes a meaning in the play. A meaning is one of the most powerful things in the world. Its effect on the average amateur actor is like magic. He forgets his awkward body. His movements and postures gradually acquire power and significance. His voice fills out and takes on color. His speeches slowly shape themselves to relative speed and emphasis. A highly gifted actor, to be sure, is certain to gain both full meaning and mechanical excellence in stage formalities in the end and it matters comparatively little how he begins his attack on his part; but an untrained or little gifted actor will go much farther under the urge of meaning than artificial, mechanical, or imitative methods of coaching can ever carry him.

Meaning works quite as powerfully on an audience as on the actors. An audience whose attention is gripped by meaning is not sensitive to detail. It becomes little critical, itself creatively aroused, and easy to appeal to. This receptive mood of the audience sweeps away at one stroke the power of minor crudities to kill the performance. Provided the players have technique enough to let the meaning through, a true community play can succeed without anything like the "professional" standards which are necessary to lift the dead weight of an audience not so aroused by a meaning. It cannot be proclaimed too loudly or too long, however, that the meaning which is to do these things for actor and audience must be vital to them. They must understand and they must

care. The first and last word to the community coach is: First find your play in the people you are dealing with; then get it out of them. To try to mould an eighth grade graduate by a meaning it takes a Ph.D. to understand, is moonshine. Yet that is practically what many reform dramatists set about. To try to mould them by a meaning which is dull and dead to their imagination and commonplace in their experience, is silliness. Yet that is essentially what many who try to "write down" to a given community do. One may be quite confident that a fit meaning will mould both actor and audience. One may be equally confident that a meaning unrelated to them can do nothing for them at all.

Casting a Community Play. The use of a play as true community drama, means, in the second place, that the casting and coaching should be governed by that point of view. The question in the casting of a professional play, and possibly of the amateur play which is offered as the culmination of the work or play of a given group, (such as the usual class play, for example), is quite properly: Who can do the best? The questions in casting a community play are of another sort: Who wants to do it, needs it, will work for the idea and the community through it? This difference springs from the difference in the end in view in the two productions. The first aims for praise; it wants to be pronounced better than others, either to draw in competition with others as in the case of the professional play, or to bring honor to the class or the coach, as is too often the case in class plays. The second aims for self-expression in a community and the enrichment of social life in that community by the liveliest possible pleasure and thinking in rehearsals, and the fullest possible co-operation of the whole community in the process of getting the play on. It will not, therefore, ape the professional play in casting or technique. It will dare to distribute the parts for the pleasure and profit they will give the actors; it will have the patience to forego short cut and imitative methods in coaching.

The idea of thus casting a play "hit or miss" (as to the certainty of the acting power in any given person) and of thus trusting to what lies in the depths of the ordinary person for dramatic power is apt to give one who has not tried it cold chills. As a matter of fact, however, it works remarkably well in community drama. One reason for this surprising success is that the dramatic instinct is so widely distributed, that any cast of half a dozen or more assembled

by appeal to "any who would like to be in it" is more than likely to contain one or two whom the rehearsals reveal as really gifted. In assembling the casts for the three one-acts mentioned above, numbering altogether twenty-four, the coach invited only one actor from knowledge of previous work. Yet every play produced actors of very exceptional ability.

Two of the plays were cast by reading the play to a roomful of interested young people who were total strangers to the coach, and then calling for volunteers. Some came forward and some looked as if they wanted to but couldn't. Specific selection for the Gilmore Valley play began with—"I need two tall men for Uncle Sam and Frightfulness. They must be taller than the rest." The short ones promptly began calling out the names of the tall ones, most of whom promptly retired into their collars. There were half a dozen finely built young farmers present and from them two were presently settled on, for no reason except that they were the first to say they would "stick if the others did." Both did admirable work. Either could have been replaced apparently by anyone of the other four, who showed just as much promise as far as first sight could discover. The only difficult part in casting either of the plays was to say, "That is all we need" while there were still many whose eyes were asking to be included. The third play was cast by the executive committee of the organization undertaking it; the parts were not all filled at the first meeting but the date of the first rehearsal was set, and actors already chosen brought additional ones of their own choosing to that rehearsal. They were instructed to bring people who would "see it through," not people whom they thought clever. The significant thing about all this is that the completed cast proved to contain as much natural ability as any cast of twenty-four which the author could have assembled by selecting for cleverness among those whose abilities were known. That is to say: There is more of the dramatic in Tom, Dick and Harry than is dreamed of in the philosophy of most of us. On these hidden stores of dramatic instinct community drama may safely count to avert the disaster which its socializing methods of producing plays would otherwise invite.

Coaching a Community Play. Realize in the first place that when you call the dramatic instinct into play you are dealing with a very powerful force—powerful for bad as well as for good. It is not at all certain that it will be a good thing to put on a play. Jeal-

ousy, vanity, self-consciousness, selfishness, strife, lie in wait for all actors. Unless your coaching gets rid of these hateful things and develops co-operation, freedom, thought, sympathy, it may well be a sorry day for an actor when he starts to work with you. This caution should never be absent from your mind. You should be constantly alert to recognize and remove the earliest signs of undesirable reactions.

There is so much, even in the most ordinary person, that is strong and generous and true, that merely being careful to call it into play in co-operative work will usually be enough to choke out the undesirable reactions. If any actor showing undesirable reactions should, after fair trial, prove insensible to fine group influences carefully directed, he should be eliminated from the cast, at any cost to the production; for such evil tendencies in one are quickly caught by others. An actor who had recently shown rather unusual ability was invited to help in one of the plays which were produced with the Gilmore Valley play. After watching part of an early rehearsal he announced that there wasn't a "voice there that would get over the footlights," that he had already "shown the kind of work" he could do, and that he didn't intend "to get mixed up with a bunch that wasn't going to make a hit." It is more than probable that had the coach explained that voices and enunciation would receive attention and administered a little judicious flattery at the same time, this actor could have been brought into the cast. There is little doubt, moreover, that his acting would have excelled the acting done when the play was put on. Nevertheless it would have been a great mistake to coax or even to allow him to join the cast; for his raw vanity and crude selfishness would have worked like poison in it. No results at the performance can justify character deterioration in rehearsals.

Your attitude as coach must be, and must be felt by the cast to be, that sincerity, courage and co-operation on the part of each actor will make the whole a success, and that there is no actor whose place cannot be filled if an emergency arises. You can make your actors feel this only by being honestly ready to face a less brilliant performance if you are forced to choose between results at the performance and character results. You will very seldom be forced to choose; the fact that you stand ready to do so will usually win the battle for you. But your readiness must be sincere. Twice in

a coaching experience of some years the writer has been called upon to prove such readiness.

Realize in the second place that all of you together are worth more than any one of you. Do not pass the play through your own personality, like light through a bit of colored glass. See that each actor deals with his part creatively, not imitatively. See, also, that groups deal with whole scenes in the same way, each studying not his own part but the whole scene, making free suggestions as to what it really means and how to "get over" the point of it. Let your own function be to stimulate discussion, thought and feeling, and then to select from the contributions of the actors the groupings and movements which are most effective viewed from off stage. Your cast will certainly depart from your preconceived notions in important ways, but you may trust them to get values out of the play equal to or greater than your own. Even if you are more naturally gifted and highly trained than they, there will come from different ones of them insights, interpretations, bits of business, you would have missed. These are their own and will therefore give sincerity, variety, richness to the acting. This richness of your cast cannot be brought to light if you make definite plans for their work. It is born only of a creative attitude of the whole group. It is, however, worth far more than finish in amateur work so that unless you are very far above the average, and your cast is very far below it, the appeal of the play to the audience will be greater if you thus stimulate, watch and select, than if you plan out ahead and direct. Even in the rare case when you are so much cleverer than all your cast combined that a shade better results could be attained by subordinating their personalities to yours, the co-operative method of coaching is to be preferred for community work. It is the most educative. It best avoids the dangers and develops the values inherent in dramatic work. Believe in your cast, call fearlessly on their courage, sympathy, generosity and on the depths of their natures. This attitude will bring results from perfectly ordinary people which will make rehearsal a continual joy and marvel to you.

Reading the play. The first step in rehearsal should be for the coach and cast to read the play through together. The reading should be followed by free discussion of its meaning—of the characters, of the fine scenes, of connecting links, of whatever comes up. A second reading, the cast listening with these things in mind, is

frequently, though not always advisable. The next step is to distribute the parts and give the play still another reading, this time each actor taking his own part and moving about if the lines impel him. This procedure is repeated many times, the action, emotion and co-operation growing with each repetition. All this work is still to be regarded by both coach and actors as reading the play. The actors are feeling for meanings, deepening their understanding of their own parts in relation to the whole, getting the conception of their parts as responses to other parts, as *character in action*, not as words and speeches. That this work may be easily done, have each part copied on paper about 6x9, and fastened with brads between covers of fairly stiff paper. This makes a manuscript easily followed because it does not "wobble" in the hand when the pages are turned. To make it still easier to follow while acting, select for the first word of the cue for each speech the word in the speech preceding which suggests the speech itself, instead of including merely the last three or four words of the speech, and mark out the cue by colored ink or underlining.

Properly prepared acting copies are important in allowing free work in these first, creative, active readings, and in insuring the right kind of memorizing. These early readings should be kept fluid and experimental. Watch for the formation of any bad habits (like the same bad gesture in the same place, for example) and break them up; otherwise let the play grow without too much guidance. Your actors will develop unevenly, according to differences in shyness, natural ability and so forth. Do not try to hurry the slow and awkward ones. Let the current of enthusiasm and power surround them, make them at home and warm at heart, and watch for the first opportunity for an honest word of praise. The period of reading may be considered closed when the actors have the play as a whole firmly enough in mind to act freely, and in their freedom show a tendency to settle on definite interpretations. The next step is to interpret the play with an audience in mind.

Interpreting the play. Some actors will be ready to pass to the problem of getting what they have found in the play to the audience earlier than others. Individual suggestions easily take care of such unevenness. It stops growth and leads to formalism to insist on technical matters, (like the use of the up stage hand for gesture, for instance, or avoiding turning the back to the audience) too early, with a diffident actor. It is perfectly proper, however, to say to

one at a time, as each reaches freedom enough, "If you use your up stage hand the audience can see better." Such suggestions to individuals will be picked up by all in the cast who can take them without being hampered. The time will come, however, when the cast as a whole must take up this problem of the appeal to the audience. This involves all the technical devices it is worth while to bother amateurs with. These devices should be given the actors entirely as a means to make the play clear, never as "professional." For amateurs to aim at professional standards is both foolish and pernicious. It distorts their purpose for a vain hope. They never can be professional, and there is no reason why they should be. Certain technical discoveries of the professional stage are of value to any performer, however, because they are based on the needs of an audience. These matters—grouping, response, variety—should receive attention from the coach as the rehearsal passes into the second or interpretive stage.

Grouping. Let your actors understand that the audience gets the meaning better when actors are grouped according to what they stand for. A stage loses all meaning to an audience when the actors are distributed hit or miss on it. Amateurs should be trained to be conscious of each others' positions and to move unobtrusively nearer or farther as a given actor's position is varied by his interpretation of the scene, so as to keep the groups distinct. Certain positions and groupings should gradually be determined on as effective in each scene and held to as rehearsal progresses. In selecting these the cast should co-operate. The coach, for example, can take the place of an actor in a group, saying, "Go and look at your stage. Do you think the groups carry the meaning?" or "That brings it out! Come and see it and notice how it would spoil it to scatter any," etc. The following four principles will be sufficient guide in grouping, for an amateur coach.

1. Lines of sight from the audience to the stage are oblique; therefore groups should be, roughly, triangularly placed, the actors in front being distinctly to right or left of those back. Groups should be studied from several positions in the audience.

2. Any movement or part of the body thrust between the audience and actor separates audience and actor; therefore sweeping gestures and long strides should be made with the up stage hand or foot, outstretched arms or legs should be on the up stage

side of a group, and taller actors should as a rule stand back of shorter ones.

3. Actors or groups placed close together neutralize each other; therefore spaces between groups should be kept ample, or emphasized by an intervening object, like a table or chair. Notice how the prostrate figure of Europe serves to separate Uncle Sam and Frightfulness in Cut I.

4. Isolation is generally necessary to dominance; therefore the dominant character or contest of a scene should be isolated, the rest of the cast forming clearly defined groups controlled by their attitudes toward the main character or contesting group. For example, Uncle Sam and Frightfulness in the accompanying Cut I taken from the Gilmore Valley Play mentioned above are separated by the width of the stage with fallen Europe at the latter's feet; and the farmer's family form a series of reacting groups during their battle of words. When the boy draws the sword (Cut II) however, he is isolated in the centre of the stage, and even Frightfulness and Uncle Sam are subordinated to him for an instant. The cuts accompanying illustrate these principles only roughly since the crowding necessary to get the stage into focus of the camera lessened the spaces so necessary to clear cut grouping. Notice, for example, how the meaning is blurred by having Frightfulness and Europe too near the family group in Cut II. If the cuts are studied with the spaces between groups enlarged by the imagination both from side to side and from back to front, they will, however, illustrate the requisites of interpretative grouping satisfactorily.

Response. One of the most important things for amateurs to comprehend early in rehearsal is that the effect of a speech or scene depends on the active co-operation of *every one on the stage, at every moment*. Before the reading work has passed you should insist on each actor's finding out specifically what he feels and thinks during others' actions and speeches quite as carefully as during his own. As the work passes into the interpretative stage the importance of response increases. Throw the responsibility of all big speeches on the whole cast. Do not say to the leading actor, for example, "That was flat and weak." Say to the rest, "You are not getting anything out of him. How could any one defy people who stand around and look easy?"

This sort of work produces snap and intensity in amateur work but it does more than that. It safeguards the actors as nothing else



"Houdy"

cut 1

can against the vanity, jealousy and self-importance which are the hateful imps always lurking at the threshold of amateur dramatics. No matter what brilliant success an actor working in this way attains, he holds it actually and consciously as the gift of the others on the stage; and they in turn have and know they have their part in the fire of all he does. Every success is thus a joint success and the interest in and responsibility for the scene makes the cast a unit with high morale instead of a group of bickering competitors. Two principles should control all this response.

1. Every motion or facial expression on the stage should interpret the scene in progress; therefore no movements or so-called "business" should be permitted unless they directly contribute to giving the audience the meaning of what is going on. The idle fingering of objects or shifts of position with which amateurs often try to give the impression of ease, for example, weaken a scene.

2. The whole stage at any given moment should direct the attention of the audience to one point or one conflict; therefore, every actor's response in position and gaze should be such as to lead the eyes of the audience back to the central situation. Any one in the audience watching the scene shown in Cut I, for example, and glancing at the farmer or the women, would instantly follow their gaze to Europe, follow Frightfulness's arm up to his face, follow his gaze across to Uncle Sam, follow Uncle Sam's challenging eye back to Frightfulness, and realize with intensified feeling the struggle between them. Such unified response will come almost of itself if the actor's work is genuine; it is your part to watch for it, point it out, emphasize it, and complete it in detail when necessary.

Variety. Hardly less important than constant and significant response, is variety—in speed, in mood, in voice. Like response variety will exist in genuine spontaneous work; but as the rehearsing passes into the interpretative stage it must be made conscious and be applied to scenes as wholes, as well as to speeches.

While the reading work is in progress note carefully the speeches and scenes which tend to be fast or slow, quiet or violent, loud or soft. When you take up the interpretative work point out these variations and their causes in the nature of the speeches or scenes, and enlarge the differences by conscious effort, with such motivating remarks as "Part of our audience are so far away they will not catch the change in feeling here unless we make it very plain." Send actors not involved in a given scene to the farthest corners

of the room, and train the cast to be conscious of the need to make things clear at those distances. Begin to invite interested outsiders in to rehearsals to test whether things are made plain at first hearing. To make them plain enlarge gestures, prolong significant pauses, make loud passages louder and soft passages softer, fast passages faster and slow passages slower. This work will introduce further technique, still entirely as a means to an end. The significant pauses require practice in keeping still and in held positions, which should be given largely on positions not used in the play. The contrast in loud and soft passages requires voice work. Show your actors that a loud tone must be supported by the diaphragm or it will be harsh. Show them that a very soft tone can be heard very far if the words are separated a little and the last letter of each word is made very distinct. Show them that rapid passages require exaggeratedly distinct enunciation. In this work actual participation by the coach is valuable. Let yourself "go" on a loud or tender passage and they will find it easier to let themselves "go" as freely. Let them get the first distinct final letters by hearing you do it. A strong final *t* or *k* or *d* will sound strange to them at first but they will soon get used to it. Race them on rapid lines, and give slow lines or loud or soft passages in unison with them, till they have gained the sense of difference in loud and soft, fast and slow. In all this work be careful to keep your model varied continually so that they may never get by imitation the line as it will finally be spoken but only the sense and power of variety.

One detail in which the participation of the coach is especially valuable is in making a cast quick on cues throughout all variations in speed. Nothing does more to let down the interest of a play than slowness in taking up lines. The untrained actor is apt to be too slow in coming in, and too fast in speaking. He will need help in hearing the fatal instant's pause before he answers the speech preceding his. You can help him here in two ways. Ask him, first, to show you plainly with his body his desire to speak and the mood of what he has to say from the instant he catches the *idea* he is to answer in the speech preceding his. His response is thus under way before the other player ceases speaking and the words of it follow readily. Train him, second, to a *feeling* for a quick cue; try to get in ahead of him or see if you can clap your hands before he gets in. In working for a quick cue on a slow line, come in yourself instantly and speak slowly so that he will have to do the same



THE DRAWING OF THE SWORD

CUT II

to keep in unison with you. His tendency will be to hurry the line when you call for quick cues. If you have never done any of this work you will have to train your own ear along with your actor's but there is no difficulty in doing this, once you see the need of it. No technical matter is more important in giving life to an amateur play. To make your cast quick on cues under all variations will take patient work but it will repay every bit of it; and most of it can be done in the spirit of a game so as to have no flavor of drudgery.

Out of this work in variety you will finally develop a sense of climax, both in single scenes and in the whole. A short passage, for example, may be treated as a unit, showing climax in speed and loudness—each line, that is, may be taken a little faster and a little louder than the one preceding, giving the passage a sense of breathless and bewildered excitement. In the same way a longer passage may be treated as a unit made up of a series of little climaxes, each a little more intense than the one preceding. It is important that the places for these climaxes be selected by the cast, for good reasons of their own. Your function is to tell them when they succeed in creating them and to help them gain the technique in enunciation and tone for the effects they want. *No other technique is necessary in amateur work.* There is no reason in the world why players expecting to perform in a small room should try to ape the technique needed by actors in a large auditorium. Deal with the actual situation confronting your cast. The depth and finish which an amateur performance can take on under expert guidance in the technique which will interpret the meaning is almost unlimited. Expert guidance, however, is not at all necessary for very fine results. Any coach who studies his actors and his play, and follows the few suggestions here given will discover for himself all that is essential to the play he is dealing with. An amateur coach who learns from experience what it does to a scene to have each succeeding line spoken a little more rapidly and a little more loudly will be quick to discover in another sort of scene what may be accomplished by having each line a little slower and a little softer. That is to say, having once realized that variety is important, an untrained coach will readily find his own ways to get it—ways fitted to his cast and to the play he is working with.

Memorizing. Under the plan of rehearsal outlined above memorizing becomes a slight task. By the time the reading stage of the work is over most of the actors will practically know their lines, and

will know them as so embedded in action and related to the other actors' lines that there is little danger of forgetting. Watch each actor's relation to the lines in his hand. When his glances at them are few or perfunctory, take opportunity to say occasionally, "Let me have your lines. You don't need them in this scene and you can act better without them." A little later, say "Try it all without your lines." Treat each actor individually in this matter. One may be entirely clear of his lines before another is ready to give them up even in short scenes. Be careful not to take the lines away too early; groping for his words shakes an actor's confidence while discovering unexpectedly that he knows his part sets him at ease. The time will finally come when rehearsals are impeded in fire and pleasure by any use of lines; it is then time to say, (unless members of your cast have already said it for you) "We could work better if we never had to stop to look at our lines. Try to make yourselves sure of the few places you stumble on before next rehearsal. We'll work without our lines." From this time on, go back after finishing a scene to any passage in which an actor has stumbled and go over and over the dozen lines in which the missed line is embedded before starting on the scene again. Never treat a line or speech as an isolated thing. Never allow an actor to commit his speeches at home before rehearsal is approaching the end of the reading stage. Have all parts thoroughly committed at least two weeks before production.

Keep constantly in mind that an actor is to commit the *play as a whole*, in all respects except the actual words. To this end be careful to go through the whole play without pause after not too long periods of working on specific scenes. Ask the cast to notice the relation of the scenes they have been working on to the whole and to suggest what needs attention next. If possible, after the play is fully worked out and committed, let rehearsals pause for several days, or even a week; then hold a dress rehearsal in which every detail is as it will be at the performance. Make no new suggestions or changes after this pause, no matter what alluring inspirations anyone has. In talking to your actors just before the performance, during costuming and so forth, refer to the meaning of the play, casually, with enthusiastic confidence in its getting over; but carefully avoid any reference to technical detail. Any coach working with a cast on these lines, will find rehearsals a delight, and the performance very little strain.

ALMOST EVERYMAN¹

By
HELEN H. AUSTIN
St. Paul Central High School

CAST OF CHARACTERS

JUDGE SEVERE

BLUSTER—Attorney for the Prosecution

SHREWD—Attorney for the Defense

BAILIFF

CLERK OF COURT

MR. O. U. SLANG

MR. I. C. NIT

MISS IDA NIT

MISS MALAPPROPRIATE

MISS BEE CARELESS

} Witnesses

Almost Everyman—The Accused

Miss English Language—A Corpse

The Jury

BAILIFF. Order in the courtroom!

JUDGE. Who opens the case?

BLUSTER. I do, Your Honor.

JUDGE. State the case.

BLUSTER. Ladies and Gentlemen of the Jury: A very cultured and beautiful maiden of a refined and aristocratic family, Miss English Language by name, has been unnecessarily, recklessly, and ruthlessly murdered—

JUDGE. What! Again? Who is the guilty party this time?

BLUSTER. Accused, state your name.

EVERYMAN. (*rising.*) Almost.

JUDGE. Almost! Almost what? Almost crazy?

EVERYMAN. No sir, Almost Everyman.

JUDGE. Same thing. Mr. Bluster, continue with the case.

BLUSTER. As I was about to say, Your Honor, there sits the villain and there sit five of his companions in crime. The noble

¹This sketch was written by Miss Austin, teacher of expression in the Central High School, and produced by the Dramatic Club of that school, in order to promote a "Better English Week."

guardians of our great and glorious commonwealth, the police, found these dangerous brigands lurking in a dark and dismal alley near the scene of the tragedy waiting for more prey. The first witness I will call to the stand is Mr. Slang, a harmless appearing creature whose special haunts are High Schools. He attracts the thoughtless youth and maiden by his airy manner and cheap wit. Mr. Slang, you may take the oath.

(CLERK OF THE COURT *gives the oath.*)

CLERK. I solemnly swear to tell the truth, the whole truth and nothing but the truth.

(SLANG *repeats oath and takes the stand.*)

BLUSTER. What is your full name?

SLANG. My name is Mr. O. U. Slang.

BLUSTER. How old are you?

SLANG. Just turned eighteen and growin' on nineteen.

BLUSTER. Mr. Slang, you may tell us where you were on the evening of December first.

SLANG. I was in—in—Oh, I remember! I was in trouble.

BLUSTER. Tell us what you were doing there on that evening.

SLANG. Well you see, it was this way. I was rubberin' round with a bunch of ginks from "Central" when, all of a sudden, I seen a dizzy blond come floatin' round the corner. She was a peach of a looker, so I sidled up and froze to her side. After spielin' off a bit of hot air about her graceful figger and sich, I asked her would she go to a movie with me.

BLUSTER. And did she go?

SLANG. Did she go? Say, Boss, you should a saw the baby stare she gin me. I could feel the icicles formin' on me spinal column. The North Pole aint got nothin' on her for tempature.

JUDGE. This is not a lesson in geography and we will omit the discussion of the North Pole. Proceed to your story and indulge in less circumlocution.

SLANG. Say now, Judge, chuck it; don't use none of them persiflages on me. I'm just a plain American and I don't understand em.

JUDGE. Then speak English.

SLANG. I didn't say I was English, Judge; I said American.

(*Jury titters.*)

BAILIFF. (*pounding on the table.*) Order in the Court Room!

BLUSTER. Did you see the accused on the night of December first?

SLANG. Well, I kind o' half see'd him. I had one bum lamp (*points to one black eye*) which came from interferin' with a cop— (*JUDGE pounds on desk.*)—I beg your pardon, I should a said "with a noble guardian of our great and glorious commonwealth"—so my vision was somewhat on the blink.

SHREWD. I object, Your Honor. This is incompetent, irrelevant, and immaterial.

JUDGE. Objection sustained.

SLANG. Well, I was only answerin' his question; would you have me lie to him? Judge, I wish you would make that fella stop interruptin'.

JUDGE. Don't you tell me what to do, young man, or I will have you fined for contempt of court.

BLUSTER. What did you see the accused do on that night?

SLANG. Well, after Miss Highbrow gave me the icy mit, Friend Almost Everyman got gay and thought he'd take a try and see what *he* could do.

BLUSTER. And what did he do?

SLANG. Well, he got fresh with her and tried to kid her about being stuck up. He sort of imitated her flossy way of speakin' and asked her if she wouldn't pass out a little "cultyaw." Finally she got indignant and said she was not accustomed to bein' familiarly addressed by strangers and intimated that he didn't belong to her social class.

BLUSTER. And what happened then?

SLANG. If you know Almost Everyman you know he can't bear to be socially ostrichsized by no one. He plain lost his temper and pulled out his gun and shot her.

BLUSTER. Gentlemen of the Jury, I ask you if you can listen to this woeful tale and not have your hearts touched. He shot her just because she was his superior and resented his impertinence. Such was the tragic end of beautiful Miss English Language.

(*He wipes his eyes and the Jury shows emotion.*)

SLANG. (*Rising.*) Au revoir, Judge. (*Goes to seat, swaggering.*)

BLUSTER. My second witness is Mr. I. C. Nit, an insignificant slayer of pure speech and a very harmful companion for an American youth. He wilfully and intentionally violates all the rules laid down by Gerrish and Cunningham. (*Insert here the name of the grammar used in your particular High School.*) His life has been one continuous social error and it is not to be wondered at that he and

his bosom friend, Almost Everyman, are now treading the "prim-rose path to the everlasting bonfire." (*Points down.*) Mr. Nit, take the stand.

(CLERK *gives oath.*)

What is your full name?

NIT. Mr. I. C. Nit.

JUDGE. (*hand at ear.*) I. Z. Nit?

NIT. Nit! I. C. Nit.

BLUSTER. Did you witness the murder of Miss English Language?

NIT. Yes sir, I seen it.

JUDGE. Talk English.

NIT. Yes sir, I sawed it. I was present when he choked her.

SHREWD. (*rising and walking left center.*) Ah, there seems to be conflicting testimony here. I desire to cross-question the witness. You say he choked her and Mr. Slang says he shot her. Now as a matter of fact, aren't you both lying?

NIT. Yes sir—Oh, no sir. You see when he shot her she screamed so he choked her to make her stop and believe *me*, she stopped.

SHREWD. Ah, you are quite clever at improvising but a bit slow. That is enough and more than enough.

NIT. Good night! (*goes to seat.*)

BLUSTER. Miss Nit will now take the stand. I. C. Nit and Ida Nit are Twins and where one goes the other goes. Tell the Jury your name.

I. NIT. Ida Nit.

BLUSTER. Will you inform us whether any female assisted in the murder of Miss Language?

I. NIT. Yes sir, I done it.

SHREWD. (*Jumping up and speaking sarcastically.*) Why did you "done it"?

I. NIT. Oh, I dunno. I guess I was jealous because Everyman admires her more than me.

SHREWD. Where did you first see the corpse, Miss English Language?

I. NIT. At the Hill School, but she weren't a corpse then.

SHREWD. When did you first get to know her?

I. NIT. At Central High School.

SHREWD. Is Miss English Language popular at Central?

I. NIT. Oh, the teachers all like her but she aint so awful popular with the kids. My pals was never on very familiar terms with her. Of course, at social gatherings she is always the queen bee, and if any pupil is to make a speech in assembly a' course the teachers always select her. In football assemblies though, O. U. Slang usually gets his innings.

SHREWD. How did Miss English Language meet her death?

I. NIT. She was gassed.

SHREWD. Oh, she was gassed, was she? First she was shot, next she was choked, and now she was gassed. Where was the gas procured?

I. NIT. From Baron Von Bernstorff. He had more gas than he could use and he always hated the English Language so he split with us. I guess next time she'll wear a gas mask.

SHREWD. Next time? How often can one person be murdered, pray?

I. NIT. Well it depends. Didn't you hear the Judge say some one is always murderin' the English Language?

SHREWD. You are wiser than you look. That is all.

(BLUSTER motions for her to take her seat.)

BLUSTER. One of my witnesses has escaped, Your Honor; Miss Malappropriate was to testify as to the character of the accused.

(Enter Policeman with MISS MALAPPROPRIATE.)

POLICE. I got her, Judge.

JUDGE. Where did you find her?

POLICE. Under the desk in Room 35.

MISS MAL. I haven't time to stay, Judge. I am writing an article for the "High School World" on "Simplicity in Speech" and it has to be in by twelve o'clock.

JUDGE. Either take the stand *now* or spend the eighth period in the office for the remainder of the term.

(MISS MALAPPROPRIATE makes a rush for the stand.)

BLUSTER. Miss Malappropriate, you may elucidate on the character of the accused.

MISS M. I can't talk, I am positively sterilized with fear.

SHREWD. Why, pray?

MISS M. That is the way Almost Everyman affects me.

SHREWD. You are different from most women then.

JUDGE. Proceed with the testimony.

MISS M. Yes, Your Honor, I consider Almost Everyman a very ubiquitous and metamorphic personage and I cannot panegyrize him too highly. Yet I will not attempt to palpitate his idiosyncrasies. When I first met him, he had just perigranated to this country from England. He has no nostalgic habits and always absconds from spiritual liquors. His disposition is loving and synthetic but never till today have I seen him completely overcome by his emulsions. I presume the accretion of events has thrown him into this catamouse condition. I never—

A JURYMEN. Have a heart, we don't get your drift.

(During MISS M's speech, a long whiskered Jurymen leaps to the big dictionary on a stand near by and tries to look up the words but gives up in despair.)

FOREMAN OF JURY. If you please, Judge, the Jury would like an interpreter. She goes so fast the dictionarian can't keep up with her.

BLUSTER. I think that will do, unless Mr. Shrewd wishes to cross-question the witness.

SHREWD. I will deny myself that pleasure and I suggest you procure an alienist at once and engage a padded cell.

MISS M. I was about to state—

JUDGE. Officer, put the witness back where you found her and lock the door.

POLICE. Yes, Your Honor.

(Takes her arm and leads her across the stage. She talks all the way across.)

This is no way to treat a lady of erudition and perspicacity. He invited me to promulgate my ideas and—

(Exit POLICE and MISS M.)

BLUSTER. The last witness for the state is Miss Careless. She is not intentionally bad but her lazy habits constantly get her into trouble.

(Nods to her and she takes the stand after being sworn in by the CLERK.)

What is your full name?

MISS C. Miss B. Careless. *(Yawns)*

BLUSTER. Where were you on the night of December first?

MISS C. Well really, I don't remember.

BLUSTER. Were you near Idlers' Alley?

MISS C. Now that you mention it, I believe I was.

SHREWD. Your Honor, I object to the manner of putting the question.

JUDGE. Objection sustained.

(Turns to Clerk.) Scratch that out.

BLUSTER. Miss Careless, do you remember any unusual event which happened on December first?

MISS C. (*Powdering her nose and looking in vanity-box mirror.*) Yes, that was the night Miss English Language was murdered.

BLUSTER. Have you any idea who the villainous culprit was who committed the gruesome deed?

MISS C. A fella called Almost Everyman. He stabbed her with an infected knitting needle.

BLUSTER. How did you know it was Almost Everyman?

MISS C. I recognized him by his pearly teeth and gray spats.

BLUSTER. (*Holding up a gray spat.*) Is this familiar to you?

MISS C. Uhuh! that's one of em, aint it? Is that gore on it?

SHREWD. (*Rising.*) I wish to question the witness. Where did he procure the knitting needle? Gentlemen do not usually carry knitting needles on their persons.

MISS C. Everyman aint no gentleman. As to the needle, I snitched it from the lady's bag when they was interviewin' each other and passed it on to him.

SHREWD. How did the needle happen to be poisoned?

MISS C. Oh, I always carry a little bottle of Paris green around with me for emergencies. If he'd a let *me* manage the business we never would a been caught; just as sure as you let a man handle a delicate job, he's sure to spill the beans.

JUDGE. If we are to continue this case, I must insist upon the witness speaking a language I can understand. Now what have beans got to do with this case and *why* were they spilled?

BLUSTER. That is only a figure of speech, Your Honor. The Jury understands the terms so it is unnecessary for Your Honor to comprehend them. The witness is dismissed. (*Miss C. steps down.*) Before turning the case over to the defense, I wish to invite the attention of the Jury to the pathos of the situation. Bailiff, will you and the police officer now bring in the corpse. (*Funeral march played on the piano, corpse, dressed in white with wreath of flowers around her neck and light flowing tresses, brought in on a cot covered with a lavender cloth, and set down, right center.*) This is one of the saddest cases it has ever been my fortune to handle. Here

is all that remains of a beautiful and cultured lady. She was mowed down in the springtime of life, the roses of youth still blooming on her cheeks. Of her, might the poet have said,

Gather ye rosebuds while ye may,
Old time is still a flying.
And this same flower that smiles today,
Tomorrow may be dying.

(*Wipes his eyes, Jury show signs of emotion.*) I will now turn the case over to the defense.

(SHREWD *whispers to* CLIENT.)

SHREWD. Your Honor, and ladies and gentlemen of the Jury: My client has decided to plead guilty. He confesses to having killed the victim in four distinct and different ways but pleads extenuating circumstances. He says he was never brought up to consider the murder of the English Language a serious matter and only now has he come to realize the iniquity of his crime. Ladies and Gentlemen of the Jury, I ask you to look upon this young man with the eyes of a parent. Have you not allowed your *own* sons to grow up with a careless regard for the beautiful English Language, and if so, can you conscientiously consign this young life to perdition? I ask you—

(*Corpse slowly begins to sit up; every one stares in astonishment.*)

ENGLISH LANG. (*Right arm gestures upwards*)

"Truth crushed to earth shall rise again."

(EVERYMAN *kneels beside the cot.*)

EVERYMAN. Oh beautiful and adorable maiden forgive my hideous crime. My admiration for you now knows no bounds. Pronounce but the magic word, pardon, and henceforth I will serve you with my life.

ENG. LANG. (Almost Everyman, I have received rough treatment at your hands, but I will pardon your evil acts on condition that you go out into the world and preach the gospel of pure speech. (EVERYMAN *takes her hand and kisses it.*)

JUDGE. (*pounding on desk.*) The corpse will please come to order. As the evidence is now all in—

JURYMAN. So are we!

BAILIFF. Order in the court.

JUDGE. I charge the Jury to decide this case solely on the evidence presented. If you decide that Miss English Language is dead and that Almost Everyman killed her in cold blood, I direct you

to bring in a verdict "Guilty of murder in the first degree." If the witnesses have proved her to be dead you must not allow the evidence of your own eyes to influence your decision. This is purely a legal matter and Justice has no place in a murder trial. If you decide on the evidence that Miss English Language was not killed, but only wounded, and that it was an act done, not in cold blood, but on the spur of the minute and due to evil influence, you may recommend clemency. The Jury may now retire.

(Jury consults in pantomime, one of the feminine jurors shakes her head violently and moves away down left, toward footlights; three men surround her, arguing with here and she finally yields. All are again seated but the Foreman.)

FOREMAN. Your Honor, on account of the youth of the offender we recommend that he be given another chance on condition that he promise to keep out of bad company and never again to associate with his old friends, O. U. Slang, I. C. Nit, Ida Nit, Miss Malappropriate and Bee Careless.

JUDGE. Almost Everyman, do you pledge yourself to follow the advice of the Jury? (EVERYMAN rises.)

EVERYMAN. I do, Your Honor. I henceforth abjure all evil companions and will take up the sword for the purest of maidens, the beautiful Miss English Language.

JUDGE. The accused is then acquitted, but let this be a lesson to you, Almost Everyman, to revere Pure Speech and respect her progeny. You are not a law unto yourself and it is your duty to follow the high standards set you by Education. If you offend a second time you will not get off so easily. The court stands adjourned.

(As curtain descends, ENGLISH LANGUAGE places her wreath about the neck of ALMOST EVERYMAN, who is again on his knees to her.)

EDITORIAL

REWARDS OF MERIT

FOR a writer in an unassuming professional periodical to learn that he has "much impressed" the editor-in-chief of a well-known publishing house, is, all will probably agree, a rare and thrilling experience. Certainly then when one scores in this way twice in a single issue may he not be pardoned for standing triumphantly on the keyboard of his Underwood, flapping his editorial wings, and crowing his good news abroad to a jealous and awe struck world? Even if a writer is so fully cognizant of his own great ability as not to be surprised when it occurs, to an editor-in-chief that he "might have sufficient material on hand to make a book," still he must be peculiarly constituted if he is not deeply moved by the consciousness that he has so written as to make this "occur" *twice* to the *same editor-in-chief on the same day*, about *two different* articles; and furthermore that the impression made by the second article must have been so deep as to eradicate even the impression of the first (because the second letter makes no reference to the first, though both bear the same date). And yet how *could* one have made a deeper impression than the other? The impressions must have been absolutely identical because they resulted in two letters that are absolutely identical (except for the titles of the articles) even to punctuation! It is all very confusing and certainly very thrilling. To think of getting such a reaction! And from an editor-in-chief! Not only to hit an editor-in-chief (when not aiming at one) but to hit one twice in the same place! Surely this might be called "effective" writing, might it not? Of course there are other writers who may have scored *one* such hit—perhaps *each* of the other writers in the last issue of the *QUARTERLY*. Each of these may have had one such letter (perhaps identical in wording). But certainly no other writer received the supreme compliment of *two*; for no other name appeared twice in the table of contents.

Possibly you would like to see "the papers in the case." These are the letters:

20 January, 1919.

Mr. J. M. O'Neill,
University of Wisconsin,
Madison, Wisconsin.

My dear Mr. O'Neill:

I was so much impressed by your article "Comment on Judge Well's Last MS." which appeared in the *QUARTERLY JOURNAL OF SPEECH EDUCATION* that it occurred to me that possibly you might have sufficient material on hand to make a book.

If this is the case, I should be very glad to examine such a manuscript with a view to publication. You may be sure that anything you care to send in will receive my prompt and careful attention.

I trust that I may have the pleasure of hearing from you in the near future.

Faithfully yours,

RICHARD G. BADGER,
(s) Ruth Hill
Editor-in-chief.

20 January, 1919.

Mr. J. M. O'Neill,
University of Wisconsin,
Madison, Wisconsin.

My dear Mr. O'Neill:

I was so much impressed by your article "Aims and Standards in Speech Education" which appeared in *THE QUARTERLY JOURNAL OF SPEECH EDUCATION* that it occurred to me that possibly you might have sufficient material on hand to make a book.

If this is the case, I should be very glad to examine such a manuscript with a view to publication. You may be sure that anything you care to send in will receive my prompt and careful attention.

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Faithfully yours,

RICHARD G. BADGER,
(s) Ruth Hill
Editor-in-chief

BUYING DEBATES

THE following letter, with names changed, was received last fall by a well-known professor, who is called here Professor Smith.

Blank, Ohio,
October 22, 1918.

Professor A. B. Smith,
Chicago, Ill.

My dear Professor Smith:

We are making a more or less intensive study of the subject of a "National policy of Military Service for the United States," preparatory to our annual Triangular Debate, sometime in March, 1919.

Our question is: "Resolved, that the United States should adopt a permanent policy of military service," and we find ourselves hampered by a lack of definite material on the same.

I am writing you, at this time, for the courtesy of your personal interpretation of the question with special reference to the terms: "Permanent," "policy" and "military service."

In this same connection, we are in a position to pay a nominal fee for a tentative brief for the negative, in the event of your being so disposed to compile one for us.

Hoping to hear from you at your first convenience, I beg to remain,

Yours very truly,

J. B. JONES,
Department of English,
Blank High School,
Blank, Ohio.

Professor Smith forwarded the letter to the Editor of the *QUARTERLY* with the following comment: "Read the last paragraph of this letter to me. Won't you turn the force of your national organization and of your journal against this vicious practice if you have not already done so?"

The *QUARTERLY* is indeed glad to do whatever is possible to eradicate what Professor Smith correctly calls "a vicious practice." There is something fundamentally wrong in the attitude toward inter-scholastic debating when the head of an English Department in a large high school can frankly write a letter suggesting that a well-known teacher receives pay for working out a brief for a high school debating team. The fact that it is called a "tentative" brief hardly saves the situation. How tentative do you suppose a brief would be, in the hands of a high-school debating team, if that brief were worked out by one of the best-known teachers of argumentation and debate in the country?

It seems to us this is simply an attempt to buy a debate, in the hope that the purchaser will be able to buy a better one than his opponent can buy or work out honestly. As long as teachers will look upon inter-scholastic debating simply as a means of personal or

school advertisement and seek to win by the use of whatever they can buy or borrow, debating will be barren of the genuine educational fruits that should be gathered from it in abundance. If teachers and coaches will but insist upon subjects which students can handle in their own thought and language, a preparation which consists of genuine thinking and spontaneous talking, and a judgment which rewards evidences of this sort of preparation and purpose (and which penalizes severely all attempts at memorized declamations of speeches bought or borrowed without credit from other debaters) high school debating may easily be what it should be, one of the most helpful educative agencies that can possibly be employed in American schools.

THE PRESIDENT'S MESSAGE

THE Editorial Staff of the *QUARTERLY* is much interested in President Woodward's message which is to be found in the Forum section, and in whatever action the members of the Association may take upon the matters there discussed. Considering all the circumstances, it probably is not out of place for the editor to add his appeal to that of the President, that the members will make their wishes known fully and quickly in regard to a summer convention, and also in regard to the officers of the *QUARTERLY* for whatever period may elapse before another national convention is held.

The *QUARTERLY* has no recommendations to make, except that all members express their opinions freely and fully to the appropriate committees. It seems to us that the President has done the most appropriate possible thing under the circumstances. He has started machinery in operation which can completely carry out the will of the association, if the members will simply take the trouble to make that will known.

Since the copy for the March issue of the *QUARTERLY* closes positively on Saturday, March 1st, it is highly important that action be taken speedily in order that the results, or at least a report of progress, may be presented in the March issue.

THE FORUM

A REQUIRED COURSE AT IOWA

THE University of Iowa has taken a step in what will appeal to many as being in the right direction. The faculty of that institution, last month, voted to require a course in public speaking of all freshmen. The course will be associated with one in composition supervised by the English Department. The course in public speaking will be supervised by the Department of Public Speaking. One hour of credit will be given the work in public speaking, but class work will be put on the "laboratory basis," and at least two hours of class work a week will be required. Twenty-four sections for instruction will be organized, according to present plans, and these sections will represent four grades of student ability. The defective in speech will be placed in one of the four divisions, the ablest students in another, and those remaining will be divided into two other divisions according to a schedule for development. This plan of division separates men from women. It also has the advantage of providing for a more specific type of instruction than would be possible where students of all kinds and classes are in the same section. Such a plan probably will enable the best students to advance more readily and the weaker students will receive more individual aid. Corrective speech will be emphasized and a "speech chart" will be made of all freshmen. Reading for the first half year and extempore speaking during the latter half, with stress upon word study and pronunciation, will be the program. This report is perhaps inadequate, but many of the details of the work have not yet been dealt with. This is the first of the State Universities to make such a requirement, and few other institutions possess such, so the Department of Public Speaking at Iowa has few traditions for such a course that can be turned to for advice and help.

FIRST-YEAR COURSES

TO all teachers of Speech:—

The committee on the Standardization of First-year Courses has accomplished little during the war period just closed, but we are anxious to make progress now and as chairman of this committee I am making the following request:

Will you not send in a brief statement as to what *you* are offering as first-year work, answering the following questions:—

1. School in which you are teaching.
2. Where and under whom did you receive your own preparation for the work you are now doing? What "system" if any did you study?
3. Number of men enrolled in beginning classes.
4. Number of women.
5. Is the work required or elective?
6. How many hours per week? One or two semesters?
7. Is a special fee charged for the course in addition to the regular tuition fee?
8. State concisely just what you do with the beginner when you get him in your class.
9. What do you do the first day?
10. How much actual platform work is required?
11. What text or texts do you use?
12. In the work of this course do you stress:
 - a. Original public speaking?
 - b. Interpretation and analysis?
 - c. Both?
13. State briefly what your *aim* is in teaching this class so far as individual members of the class are concerned.
14. How do you make clear to them the *goal* which you desire them to attain?
15. Is this beginning course prerequisite for *all* other courses offered in your department?
16. How many students enrolled in this course take no other course in your department?
17. How many go on in advanced courses?

18. What advanced courses do you offer and about how many do you have in each?
19. Will you give an outline which you think could be adopted by the majority of teachers as a standard for a beginning course?
20. In your judgment what things are *absolutely essential* for such a course?

If a sufficiently large number of teachers will respond to this request the tabulation of the data so obtained should be of great value to the committee in making recommendations for further progress along this line. Please attend to the matter without delay. *Write your letter at once* as the chances are that if you put this magazine down without acting upon the suggestion here given you will forget to do it later.

Address your letter to

CHARLES M. NEWCOMB,
Ohio Wesleyan University, Delaware, Ohio
Chairman, Committee on Standardization of First-year Courses.

A FINAL REPORT FROM THE WAR COMMITTEE

I THINK we all agree that the War-time Committees should adjourn. Your War Committee may summarize its activities for the Association somewhat as follows.

Immediately upon its appointment it got in touch with the Committee on Public Information of the Government and offered it the resources of the Association. The Committee took up the matter of Inter-collegiate contests during the war and tried to ascertain the opinions of the Association on curricular and extra-curricular activities. When the S. A. T. C. was called into existence, the Committee at once got in touch with the Government Committee on Education and Special Training. It tried to present a case for Public Speaking as a required subject but found that the course desired was not feasible in all the institutions granted the S. A. T. C. However it was readily placed upon the elective list, and Regional Directors, in response to inquiry, certified their willingness to O. K. courses in Public Speaking where competent instructors could be put in charge. The Committee had arranged for a meeting of all instructors giving S. A. T. C. courses which was to have been held in Chicago during the first week of December. These plans were

formulated early in November. The meeting was canceled because of the signing of the armistice.

GLENN N. MERRY, *Chairman.*

A FOUR-MINUTE MASTERPIECE

LAST fall the chairman of the Illinois state Four-Minute men's organization instituted a state-wide contest for the best four minute speech on the subject, "The Part of the Four-Minute Men in the War." Speeches were limited to five hundred words. One hundred twenty-eight speeches were submitted; a committee of three was appointed; and, by what seemed almost a miracle, they agreed to a man on the same speech without consultation or the slightest suggestion as to preference. The committee however, came to the conclusion that the marvel lay not so much in the agreement as in the speech itself. It is presented in the *QUARTERLY JOURNAL* because it is after all a masterly exposition of the power of the spoken word of any and all kinds, not of four-minute speaking solely.

At the beginning and at the end change the words "I am a Four-Minute Man" to "I am a *Public Speaker*," and you have as powerful a presentation of the mission of the public speaker as can be found in all literature.

This little classic is the work of Mr. Fred A. Wirth, of 4448 Sunnyside Ave., Chicago, Illinois.

C. H. W.

THE FOUR-MINUTE MAN

By FRED A. WIRTH

I am a Four-Minute Man.

I am the Mouthpiece of Democracy.

I make men THINK.

I wield the most potent power of Human Endeavor—THE SPOKEN WORD.

The Blind do not read—the Ignorant cannot read—the Dullard will not read—but ALL MEN must harken to my message.

My appeal is universal—elemental—primitive.

I was a Roving Shepherd. I came back to my tribe and told of a Far County, green with pastures. My message reached Abraham. He led his tribe forth and founded a great people—Israel.

Again, I was a Nomad Slave. I returned to my people, groaning under the fetters of Pharaoh, and told of a beautiful land beyond the desert. My tidings came to the ears of Moses and he led his Chosen People to the Promised Land.

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Again, I was a Wandering Monk. To the High and Low, I brought the tale of the Holy Land, suffering under Moslem oppression. My appeal inspired the Great Crusade.

Again, I was a Wayfaring Mariner, spreading strange rumors of unknown lands, beyond the seas. Columbus heard my message—set sail and discovered a New World.

Thus it is, that the destinies of Humanity have been swayed and directed by the SPOKEN WORD.

Today, my appeal is more compelling—more potent—more universal than ever.

I am a Stoker for the Great Melting Pot. In four minutes, I breathe the flame of true American Patriotism to people of all kinds and creeds.

I am a Soldier. I fight German propaganda, intrigue, falsehoods, treachery.

I am a Teacher. I set forth in 240 seconds, lessons in loyalty, duty, thrift, conversation, co-operation.

I am a Herald. I sound the clarion call for men to serve their country. I summon help for the Y.M.C.A. and the Red Cross.

I am a Salesman. I sell Liberty Bonds and Thrift Stamps.

I am a Preacher. Using the text that all men are equal, I invoke Loyalty, Patriotism, Devotion.

I am a Doctor. I give four-minute treatments for disloyalty, un-Americanism, selfishness, laziness. I eradicate apathy and listlessness and instill "pep" and enthusiasm.

I am a Lawyer. Before a jury of all races and creeds, I indict old world standards of caste, class distinction, privileges, and false pride.

I am an Efficiency Engineer. I plead for the elimination of waste and carelessness and the practice of economy and conservation.

I am an Optimist. I have faith in the triumph of Truth and Right over Might and Brute Force.

I am a Prophet. I predict the doom of Despotism and Autocracy and the triumph of Liberty and Democracy.

I am a Lover. I love the Stars and Stripes. I love to think that this nation under God is having a new Birth of Freedom and that Government of the people, by the people and for the people shall not perish from the earth.

I am the Mouthpiece of Democracy.

I make men THINK.

I am a Four-Minute Man.

A MESSAGE FROM THE PRESIDENT

A FEW inquiries came to the President in October and November about the national convention. No doubt many others wondered that they heard nothing about it. Since the appearance at last of the October QUARTERLY, probably everyone has understood that I was relying on this number of the QUARTERLY to give due notice of the action of the Executive committee. In the light of our experience, I expected in September that the October QUAR-

TERLY might be as late as the latter part of November, but I felt that even this would adequately serve the purpose and that it would not be necessary to incur the expense of mailing notices to all the members.

This expectation was warranted, I think, by the facts. In reply to any inquiry of mine, the Banta Company wrote me on September 28 as follows: "With relation to the announcement to appear in the October number, I should like to say that if you will give us some idea as to its length and the place in which you wish it to appear, we can allow space and insert it up to the 15th of October. Printing will doubtless be begun about that date." As heretofore explained, final action of the Executive committee was purposely taken late, but it was not late enough to delay the QUARTERLY in the least. On October 9, a copy of the annual convention announcement was mailed to the Banta Company. In a letter accompanying it, I said, "If it will not hold you up at all, I want proof; but do not let the QUARTERLY wait an hour for that." Proof was not sent, and thereafter the QUARTERLY was expected from week to week. The above and other assurances were sufficient, I think, to warrant my relying on the QUARTERLY to carry notice to the members in adequate time. I hope the fact that it arrived so very late worked real hardship to no one in planning for the holiday season.

A word now with regard to the meeting that was called for Chicago on December 6 and 7. From the time plans for the Students' Army Training Corps came to light, much work was done by the War committee, especially by Chairman Merry, to get adequate recognition for public speaking. Doubtless the greatest obstacle in the way was the condition existing within our own field. One of the regional educational directors expressed it as follows: "I am personally in hearty sympathy with the idea that it (public speaking) should be one of the allied subjects. I believe that the hesitancy of the Committee in so indicating it is due largely to their feeling that public speaking is ill defined, and that they do not know what they are approving." Steps toward unified professional action became more and more plainly necessary. The holding of a conference on the situation seemed urgent to some. Consequently Professor Merry called the War committee and I issued a call to the Executive committee and all those members teaching in colleges which seemed in the least likely to be S. A. T. C. institutions. This situation was well developed at the time of the signing of the

armistice. The "end of the war" presaged readjustment and a liberalizing of the courses of study, but probably not one of us anticipated demobilization very soon. In view of the prospective reorganization, there seemed as much need as before for the conference. Then on November 27 was issued the S. A. T. C. demobilization order! While this did not destroy the need for standardization, it was felt that it would seriously reduce attendance, and that the meeting should be cancelled. The time was exceedingly short, and in my effort to reach by mail everyone to whom notice had been sent, I omitted even explanation of the cancellation. Probably to most of those affected the demobilization order was obvious and sufficient cause. At any rate it was the practical factor that caused the cancellation.

We may think the S. A. T. C. a Nazareth, but certainly at least one good thing should come out of it. Those who want our subject defined with a clearness comparable to that of older curriculum subjects should have their arguments so fortified by the facts of our recent experience that definite and continuous progress can be made. I am sure our Editor will welcome discussion and suggestions bearing on this subject. And any conference or convention held hereafter ought to be in a mood to do something more than talk.

And now, the chair begs for advice. So far as I know, only the Thanksgiving or the Christmas season has ever been seriously considered for the national convention. But, since the 1918 convention was omitted, it has been suggested that the 1919 meeting might well be held in the summer. This would make a better division of the time than to wait till the end of the year, and would bring us to an earlier consideration of the situation just stated, as well as the other subjects of most importance to us. It is primarily a question of attendance, and my personal opinion is that such a meeting should not be undertaken without a very general and favorable expression from the Association members. *Who would attend a summer convention, and who prefers one then, considering the special conditions existing this year? If you do, will you spend two cents and two minutes? Send a card now to any member of the Executive committee, while you have it on your mind. Whoever wants a summer convention, please stand up—now.*

Finally, the omission of the convention last month left us without an opportunity for election of officers. The constitution makes no provision for such a situation. There is no way of learning the

will of the membership except by the laborious and somewhat expensive method of correspondence, a method to which there is usually small response. Members who have expressed themselves to us have assumed that the present officers would hold over. This may not be generally desired, however, by the officers or members. The following committee has been appointed to determine what action shall be taken: Professor L. E. Bassett, Leland Stanford Jr. University, chairman; Mrs. B. F. Herring, Nicholas Senn High School, Chicago; Dr. D. W. Redmond, College of the City of New York. Those who have opinions to express are asked to write at once to a member of this committee. Whatever is done should be done as speedily as possible after the appearance of this QUARTERLY.

HOWARD S. WOODWARD, *President.*

"GET RICH QUICK" METHODS IN SPEECH

A WAVE of speculation in mental investments is sweeping over our country at the present time. Many of the popular magazines advertise various systems of getting large returns for a small investment of money and time. Any one who will pay the price and take a few minutes a day for practice is promised wonderful results. These advertisements say that those who will follow directions will soon get the "secrets" and then in an incredibly short time they will become effective speakers, great conversationalists, orators, and fine writers: or they promise to develop great powers of will, to make good salesmen, to secure positions which will pay fabulous salaries: or again they offer one a wonderful memory, and unusual powers of mental efficiency.

The feverish demand for such things has been increased by the successes which applied psychology has had in increasing efficiency in several fields of practical and professional life. We all want this increased efficiency and we want it in a hurry. The psychologists have spent years in getting a few of these problems solved and those who put the solutions into practice must work for long periods of time to guarantee satisfactory results. These scientific systems of efficiency have little in common with the conspicuously advertised "get rich quick" schemes referred to above. In our hurry we take chances on unscientific specifics.

We all need to be on our guard against such claims and propositions. They are too speculative for sound investment. One of the things which makes them so seductive is the fact that they can come so near doing what they claim, but at what cost of better things! One may be sure that any thing which can be secured so easily can have little permanent value in it. Then, what will become of our hard-earned achievements if we are tempted to believe that what most of us have spent so many years to get might have been had in a few hours, if we had only known the secret. The analogy of invention is misleading here, because these are not things to be discovered but to be wrought out by the sweat of one's brow.

If those who invest lost only their money and time the situation would not be so serious. But when we realize how artificial these systems make one in his mental operations, how they interfere with the deeper meanings of life, and how difficult they are to get rid of when one has once cultivated the habits which they require, he is ready to warn his friends against them. It would not be true to say that there is no good in them, but rather that only an expert could separate the good from the bad and that until the bad is taken out they are dangerous.

If one compares the claims made in these advertisements with those formerly made for patent medicines he is struck by the great number of similarities. They agree in the speed with which the results may be secured, in the simplicity of the treatment, in the testimonials of wonderful accomplishments, in the generous spirit which animates the owners of the secrets, in the easy way of getting the goods, in the large price for so small a bottle or book, in the despair of the discoverer until he found the secret, etc., etc.

As we have found that the results produced by patent medicines are due to alcohol or other harmful ingredients, so in these "secrets of efficiency" we may expect to find some deleterious processes, which may, indeed, seem to bring the results, but at the loss of other more important mental powers. These so-called systems are all based on tricks of the trade, on devices, and on overworked methods and principles. Some of them even use sleight of hand tricks, which create illusions which last for days and even for weeks, but which gradually wear off and leave the victim worse off than before.

It is injurious to one's moral character to run after such things. It is not a healthy attitude of mind to try to get big things by little

effort. The more these "get rich quick schemes" succeed the more dangerous to morale as well as to morals they are.

J. S. G.

CORRECTION

Word has been received from Mr. Sarett that the clause, "Which is more valuable, good analysis or good speaking," (appearing on page 430 six lines from the bottom) should be stricken out. It is an obvious error, due probably to a confusion of the MS.

NEW BOOKS

Oral English and Public Speaking for Secondary Schools. BY EDWIN DUBOIS SHURTER. Chicago. Row, Peterson and Company. pp. 247, \$1.25.

In makeup and general appearance this book reminds one of Clark's "Interpretation of the Printed Page," from the same press. Its size and the convenience with which it can be handled are decided factors in rendering it available for use in high schools. The volume contains an Introduction; five chapters dealing respectively with Oral Reading, Declamation, Speech Composition, Extempore Speaking and Debating; and an Appendix made up of: Subjects for Speeches and Orations, Questions for Debate, Rules for Interscholastic Debates, Model Constitutions and By-Laws for a Literary or Debating Society, Parliamentary Procedure and Bibliography. The five chapters of the text proper are subdivided into one hundred and twenty-five lessons. "Selections for Practice in Oral Reading," "Declamations for Class Drill," and "Types of Speeches for Various Occasions" take up less than seventy pages or approximately thirty-five per cent of the first three chapters. This illustrative material is almost without exception chosen with singular felicity and is *genuinely* illustrative!

It will at once appear that the content of any text which attempts to cover the field above outlined must be either extremely condensed or highly superficial. The author has for the most part been able to avoid the less desirable of the two alternatives although occasional examples of a loose use of terminology do present themselves: e.g. "Effective public speaking is simply the science and art of thinking aloud," and "A proposition is a statement that something is or is not." In dealing with the preparation of material for reading and speaking the desirability of forming *visual* images is stressed, while all other types of imagery are totally ignored.

In the discussion of the principles which should guide the student in the choice of a declamation, the author fails to keep in mind an

important consideration which he later states with admirable precision—"We must distinguish between preliminary practice and public performance." The class room and the contest get more or less mixed up together in the directions given for the choice of a declamation and for the judging of the student's daily work in the class room. Is it not very dubious pedagogy to insist upon grading a student's work in declamation according to his success or failure in choosing material which suits his talents and the demands of the occasion? May it not well be that in preliminary practice he should be urged to attempt what he naturally does poorly and may he not choose material with little or no reference to the particular class exercise during which he is to speak it?

It seems a bit unfortunate that a book as good as this one is should bear such a cumbersome and repetitious title, chosen perhaps for its commercial value rather than for its accuracy in denominating the content of the volume. But it is distinctly not my purpose to find fault and say all that can be said by way of adverse criticism. The high school field needed the book badly. It is fundamentally sound and up to date, it stands up well under the pragmatic test and I know of none other which fills the bill as well; none which when placed in the hands of high school students will call for so little correction, emendation and apology from the teacher. Professor Shurter has here, in my judgment, come nearer to meeting a big need in an admirable fashion than he has in anything else which our profession has had from his facile pen.

A. T. W.

University Debaters' Annual. Edited by Edith M. Phelps. New York. The H. W. Wilson Company, 1918. Pp. 274. Cloth. \$1.80.

The Manual for 1917-1918 is somewhat smaller than that published in other years but is essentially like them in quality. Both the good qualities and the defects of this series have been noted other years in this department. It is not necessary to repeat them again to QUARTERLY readers. There are six subjects for debate treated in the present volume. One of them is a stenographic report of the annual debate between Yale and Harvard, which is interesting reading for those working in intercollegiate debating. The other six chapters contain the affirmative and negative speeches of the same

institutions made up from manuscripts furnished by the students. While these may afford some help to people interested in the questions discussed, they are of course of little significance to those interested in debating as an activity, because they are not reports of debates, but the affirmative of one debate and the negative of another debate fixed up for publication. The subjects of the different chapters are as follows: Compulsory Arbitration of Industrial Disputes; Government Price Control; League of Nations to Enforce Peace; Compulsory Arbitration of Industrial Disputes; Federal Regulation of Industry; Minimum Wage.

J. M. O'N.

World War Issues and Ideals. By Morris Edmund Speare and Walter Blake Norris. New York, Ginn Company, 1918. 12 mo. Pp. xi+461. Cloth. \$1.40.

This volume belongs distinctly in the front rank of all the collections of speeches, state papers, magazine articles, etc., which have recently been brought out for the purpose of furnishing American students with the background and atmosphere and definite knowledge of the great world conflict. In this volume, Mr. Speare and Mr. Norris, who are both members of the Department of English in the United States Naval Academy, present a most carefully edited and intelligently arranged collection of papers, for the most part American, setting forth the issues and ideals of the war. The nature of the book will probably best be shown by giving here the seven headings to the different divisions used. Under each heading there appear from six to ten significant speeches and articles. The headings are: The Issues of the World War; The Atmosphere of the World War; The Spirit of the Warring Nations; Democratic and Autocratic Ideals of Government; The New Europe and a Lasting Peace; Features of American Life and Character; American Foreign Policy.

This book might well be used in classes in public speaking, both as a store-house of significant ideas and information to be used in speech making, and as a volume in which may be found a large number of the best speeches of modern times excellent models for use in speech composition.

J. M. O'N.

PERIODICALS

TREATING THE STAMMERER: By Leon Mones, *English Journal*, January, 1919.

Every teacher interested in defective speech should read this article of Mr. Mones of the Central High School, Newark, N. J. This is a long article containing much technical discussion and suggesting definite corrective exercise. Of course it is impossible to reproduce here Mr. Mones' discussion of methods, but a few paragraphs will suffice to show his point of view and the general principles underlying his treatment:

"It has been estimated that two per cent of our school children are stammerers. Of these, some who live in the larger cities are occasionally sent to clinics for treatment. Others are experimented upon by well-meaning but generally inept teachers, parents and friends. The rest are allowed to stutter away, often cheered with the solace that their defect 'will wear away with time.'

"But as a matter of fact, stammering is not outgrown. On the contrary, if the child is left to himself his incipient and certainly curable case generally becomes intensified into a gravely habituated one.

"The fundamental cause of stammering (dyslalia) is never an organic disorder, but a nervous derangement, a neurosis, as the psychoanalyst calls it. In fact, to the psychoanalyst there is but one proper way to treat stammering—by psychoanalysis. To him stammering is an 'anxiety neurosis' of which the motivating mechanism is entirely unknown to the sufferer. Anxiety and fear of talking are never themselves causes but rather conscious after-reactions. Essentially, says the psychoanalyst, stammering springs from the sufferer's attempt to repress from the conscious into the subconscious certain wishes or lines of thought condemned as unfit by his "censor." These repressions, coming into conflict with the wish to speak and yet not to betray, give rise to the stammering. And thus, to cure stammering, we must probe and explore the sufferer's subconscious-

ness; we must lay bare the trends of thought he fears to betray; these trends of thought we must 'sublimate,' that is, direct into the proper channels; then the conflict between repression and expression will cease and the stammering disappear.

"However, there are obvious objections to treating stammering by psychoanalysis exclusively. To begin with, there are as yet very few competent technical psychoanalysts. In the second place, although a subconscious conflict be the cause of incipient stammering, still, once the stammering has reached the stage of habituation, it becomes to a great extent independent of its neurotic cause and must be treated as a physiological perversion. Furthermore, many people cannot be psychoanalyzed, because it is impossible to establish between them and the psychoanalyst the proper 'transference,' that is, the requisite feeling of confidence and sympathy. Many cases, too, are so slight as not to warrant the prolonged psychoanalytic treatment. And lastly, other methods of treatment consistently produce very frequent cures. The fact of the matter is that any method of curing stammering depends to a great extent upon relieving the patient of any subconscious or conscious doubts, fears, or wishes that may trouble him. But the elimination of the neurotic origin of a habit is not sufficient to eliminate the habit.

"It is sufficient for our purpose, then, to agree with the psychoanalysts that stammering springs from some nervous derangement, generally subconscious, and not to be too deeply concerned about their dictum that any nervous derangement is due to subconscious desires striving for expression against more or less weakened resistances." . . .

"We must now inquire into the nature of the disease, remembering however, that the nature of a disease is not its cause; the cause of the disease in question we have seen to be nervous and perhaps always subconscious. Four theories have been advanced, and in none of these has the truth been proved to lie exclusively. The first of these imputes stuttering to an inability of the organs of speech to act in unison. In other words, holders of this theory claim that the stutterer cannot say 'breathe' simply because his lips, instrumental in producing the sound of 'b,' and his tongue, which vibrates to produce the succeeding 'r,' are unable to work in the requisite perfect succession. But obviously, although the above-mentioned theory may explain the *modus operandi* of stammering, it falls short

of explaining its nature. For the evident question is: What causes this inability of the organs of speech to act in unison?

"A second theory holds that stuttering is in its nature an inability to breathe properly. While this inability to breathe properly characterizes many cases, just as many occur in which normal breathing is clearly evidenced. Besides, inability to breathe properly does not explain the physiological nature of stuttering at all.

"The third theory holds that the nature of stuttering is an over-emphasized accentuation of consonants. This theory, too, describes some cases, but a little reflection suggests that the overemphasized accentuation of consonants is itself a resulting symptom and not the primary nature of the disorder.

"The fourth theory has it that the nature of stuttering is an unnatural tension of the muscles of the larynx and as a result, a constant straining of the vocal cords. Many stutterers bear out this theory by the invariable hoarseness and monotony of their voices and by their inability to sing a melody and to speak in more than one pitch. But this theory is sometimes obviously unsound. A very well-known singer, who lives in New York, stutters woefully when he tries to talk.

"The truth of the matter, though it does not lie in any one theory, is basic to all. The nature of stuttering seems to be a cramp or tetanus of some respirational muscle or organ, or of some vocal muscle or organ, induced at first by some malignant nervous disorder, and made permanent by habituation. If the tetanus is located in the diaphragm or abdominal muscles, the mechanisms of respiration, then the 'nature of the stutterer's defect is an inability to breathe properly.' If the tetanus is located in the tongue, palate, glottis, or any other muscle or organ instrumental in the production of consonant sounds, then the nature of the defect may be an inability to work the speech organs in unison and very often a resulting accentuation of the consonants which are pronounced. Lastly, if the tetanus is located in the muscles of the larynx, the result is an overtone of the vocal cords instrumental in the production of vowel sounds, and the apparent nature of the disease is an overprolongation of vowel sounds. But wherever the tetanus may be located, a temporary elimination of the malignant nervous tension brings about a temporary cure of stuttering, unless the case has become so gravely habituated as to be entirely independent of the initial nervous disorder. Thus it is that child stutterers, when alone, or when with bosom friends, do not

stutter. Likewise, a permanent cure in cases which are not yet habituated may be brought about by a permanent elimination of the nervous tension.

"The treatment of the disease, then, must resolve itself into two aims: First, by means of suggestion, persuasion, or psychoanalysis to eradicate the nervous disorder. Second, by means of suitable exercises to correct the vagaries of muscular and organic functioning. While the case is still in its incipient stage, and its relation to some nervous derangement such as a fear is quite evident, the more important aim should be to correct the nervous derangement. But when the case is one of long standing and the primary nervous derangement not clearly evident, the aim should be mainly to effect good speech by habit-transforming exercises. Of course encouragement and suggestion are essential and psychoanalysis may be resorted to." . . .

SPEECH IMPROVEMENT CLASSES: By Augustin L. Rafter. *Educational Administration and Supervision*, November, 1918.

Mr. Rafter is assistant superintendent of the Boston Public Schools, and the material presented in the November number of *Educational Administration and Supervision* was prepared for his annual report. In this article we learn that in the Boston Public Schools, there are seven speech centers for the treatment of speech defects; three are on a five-day full time schedule. Since September, 1917 up to the date of Mr. Rafter's report, there had been 292 readmittances for further treatment, 283 new admittances. In all, since the foundation of the speech centers, 1237 different children have received treatment. Six teachers are employed, 37 separate classes maintained. Ninety-five per cent of all cases treated, according to Mr. Rafter, are cases of stammering, or stuttering. "The results of the work put forth in these centers," writes Mr. Rafter, "are measured in the correction of individual defects, in increased power in reading, spelling and conversation, in the development of voice and power of lip reading, in all cases, but specially in those of the partially deaf and in the development of personality and initiative."

SPEECH DEFECTS AND SOME METHODS FOR THEIR TREATMENT: By Mrs. Mary K. Scripture. *The Ohio Educational Monthly*, December, 1918.

In this article, Mrs. Scripture outlines a method of treating stammering which ought to be very suggestive to a trained teacher.

It is, however, altogether too brief to be of much assistance to one who is not already well versed in the field of defective speech. In the brief discussion accompanying the outline above noted, Mrs. Scripture has one sentence which is well worth quoting verbatim and well worth being remembered by those who are interested in speech work in the United States: "Statistics show that there are approximately half a million speech defectives in the United States, a number far in excess of blind, deaf and dumb, insane or feeble-minded."

AMATEUR PLAY-PRODUCING IN WAR TIME: By Barrett H. Clark, *English Journal*, December, 1918.

Mr. Clark presents here much practical advice to amateurs. Perhaps the most interesting portion of this interesting and helpful article is the following passage on stage setting:

... "Of recent years great progress has been made in the matter of stage settings. There is little cause for amateurs to complain of the cost of settings. There are very few plays which cannot be adequately and even beautifully mounted for from ten to fifty dollars, and, after the preliminary equipment is purchased, for from five to fifteen dollars, exclusive of the coach's salary, and royalties on the play, if there are any. There is no need to rent an expensive and ugly old-fashioned 'box-set' made of wood and painted canvas; nowadays we have ready to hand settings of a simple character which are vastly more serviceable, beautiful and appropriate than the elaborate contrivances of our forefathers.

"Upon practically any stage or platform, in any theatre and in almost any room, can be constructed a simple sort of cyclorama. The cyclorama in its simplest form is a half-cylinder extending from the stage to the ceiling and facing the audience. It is often made of white plaster, but is most practicable for amateurs as a series of heavy curtains, screening the back of the stage, and extending all the way across. These curtains, made in long strips two yards wide, are hung from curved rods of iron or wood, and put close together so that the whole presents the appearance of a single piece of material. The spaces left between the two-yard strips, not seen, of course, unless they are held open, are used for entrances. These curtains may be made of burlap or similar goods, brown, red, or green in color. It is best to make two thicknesses, with red material, for instance, on one side, and green on the other, so that two backgrounds may be used

with the same curtains merely by reversing them. The cyclorama is used constantly, in and by itself in exteriors, and as a general background for interiors. Such a curtain, costing anywhere from fifteen to fifty dollars, depending on the size and the material, may be used for almost any sort of out-of-door play, suggesting as it does, with the aid of the simplest accessories, a garden, a forest, or the like. Shakespeare, especially, is susceptible of the most decorative presentation with nothing but a simple background of this sort. Nothing could be more appropriate, for instance, for the forest scenes in *As You Like It* and the garden scenes in *Twelfth Night*. A log or two in the former, for set-pieces, a few box or bay trees set in green tubs and two benches in the latter play are all the scenery required. Or take a modern play. Rostand's *The Romancers* has long enjoyed great popularity with professionals and amateurs alike. The stage directions call for the following setting: 'The stage is divided by an old wall, covered with vines and flowers. At the right a corner of Bergamin's private park is seen; at the left a corner of Pasquinet's. On each side of the wall, and against it, is a rustic bench.' The scene represents two formal gardens, or parks. The conventional stage settings would consist ordinarily of cut-out scenery and set-pieces, costing perhaps a hundred dollars. With the improvised cyclorama described above, it would be necessary to furnish only a wall, a necessity in case; this would consist of a painted wooden structure about seven feet high and ten feet long. Two or three rustic benches and a few bay trees will complete the set. The cyclorama, is, of course, green.

"So far we have considered only out-of-door settings. What of interiors? Let us begin by admitting that there are some few plays which require an interior of such intricacy that only a made-to-order box-set would do. But by far the greater number of plays produced by amateurs can be set at comparatively small expense and with little trouble in the following manner.

"Four simple screens, arranged in any way desired, will suffice for almost any interior. These are made in three sections, with reversible hinges. Each screen is about seven feet high, the width of each section being about two and a half feet. The framework should be of oak or some other solid wood, able to bear the strain of continual use. Burlap of dark red, or green, or tan is tacked to the framework, one color on each side. Three screens will usually suffice, but it is well to have an extra one in case a more elaborate set is required. Three

screens may be easily set to represent a conventional interior. The screens on each side are the walls of the room, the one at the back above the opening left for the entrance screens the back of the stage, which is the cyclorama. Spaces may be left on either side, below the left- and right-hand screens, for additional entrances. It will be found that a few articles of furniture, two or three pictures, and a few ornaments will supply the requisite atmosphere. A hallway, a courtyard, a king's throne-room, or a peasant's hut can all be suggested by a judicious arrangement of three or four screens. It cannot be too strongly urged that suggestion, and not representation, is the keystone to all art, and that the art of stage-setting is subject to the same principles as any other."

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